CHOICE SONGS AND PRACTICAL INSTRUCTION IN PUBLIC SCHOOL MUSIC

C. A. Fullerton

PUBLISHED BY
Fullerton & Gray
CEDAR FALLS, IOWA

Room 4.

Choice Songs and Practical Instruction in Public School Music

BY

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SEVENTY-THIRD THOUSAND.

PUBLISHED BY

FULLERTON & GRAY

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PREFACE.

In compiling this book there have been three specific aims. The first has been to get a collection of the choicest songs; the second, to arrange the music of the book into a well graded series of exercises for note reading; and the third, to explain the elements of music so that all may understand the subject thoroughly.

In selecting the music particular care has been taken to get songs that are not only attractive and "singable," but that have real artistic merit. After the first few pages in the book, which consist of simple exercises for scale drill to be used while learning to beat time, the note reading is taught by the use of pleasing melodies and songs, culled from the music of the different nations.

It will be seen that a large number of the songs for children have been written for two, three, or four voices. It is intended that small children, generally, shall sing only the soprano. The additional parts are written mainly for the use of more advanced pupils and adults in note reading. Some of the simpler duets, however, that have an easy melody in the alto may be sung with good effect in the 1st and the 2nd grades by having the altos learn their part first.

In presenting the theory of music in this book the aim has been to begin at the foundation principles and make the subject perfectly clear to adults and older children. It is believed that

till a child is able to comprehend the real reason for the use of sharps, flats, etc., there is little gained in attempting to have him learn much about them. When the teacher thoroughly understands the subject, she will have little difficulty in explaining to the children whatever they need to know about it at the different points in their progress.

Grateful acknowledgement is made for permission to use a large number of songs from the "MODERN MUSIC SERIES." This series consists of the most beautiful and characteristic songs ever written for children, and the author is fortunate in securing the right to use so many songs from it.

In sending out this book it is hoped that it may be useful in hastening the day when the language of music will be commonly understood and its ennobling influence felt in every home.

C. A. FULLERTON

Oct. 1st, 1900. Cedar Falls, Iowa.

The Elements of Music.

I.

The Major Scale.

All music is founded on the scale in some of its forms. The major scale, which is the common form, is the first thing we shall consider. It is made up of a series of eight tones arranged in a certain order. (See diagram.)

From 1 to 2 is a whole step.

From 2 to 3 is a whole step.

From 3 to 4 is a *half* step.

From 4 to 5 is a whole step.

From 5 to 6 is a whole step.

From 6 to 7 is a whole step.

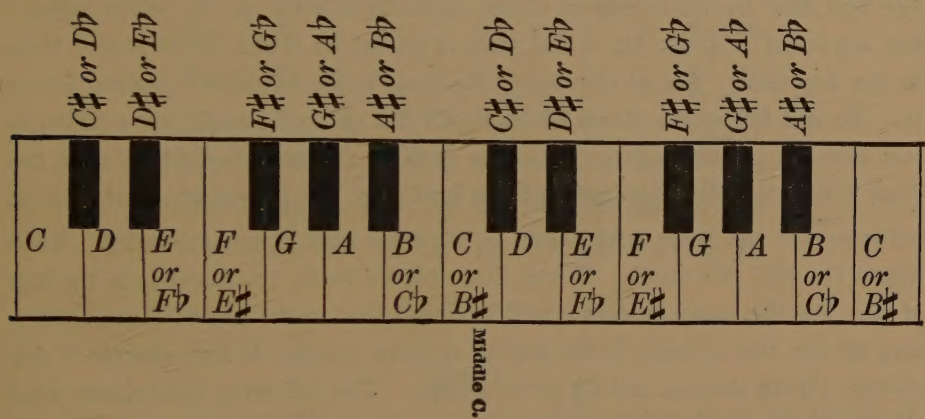
From 7 to 8 is a *half* step.

The syllables Do, Re, Mi, Fa, Sol, La, Si, Do, are used in singing the scale. Notice that the half steps occur between Mi and Fa, and Si and Do.

II.

The Keyboard.

The easiest way to get a clear understanding of the rudiments of music, is to make a study of the keyboard of a piano or an organ. (See diagram.)



From C to D on the keyboard is a whole step.

From D to E on the keyboard is a whole step.

From E to F on the keyboard is a *half* step.

From F to G on the keyboard is a whole step.

From G to A on the keyboard is a whole step.

From A to B on the keyboard is a whole step.

From B to C on the keyboard is a *half* step.

Notice that the white keys are a half step apart where there is no black key between them. The black key at the right of C is a half step higher than C and is called C sharp (C♯). The same black key is a half step lower than D, and is called D flat (D♭). The key a half step higher than D, is D sharp (D♯). The key a half step higher than E, is E sharp (E♯), etc. The key a half step lower than D, is D flat (D♭). The key a half step lower than E, is E flat (E♭)etc. From any white key to the black key adjoining it, is a half step. It will be seen, then, that you can proceed from one end of the keyboard to the other by half steps.

III.

Keys in Sharps.

Now apply the major scale to the keyboard placing Do, or 1, on C. Re will fall on D; Mi on E; Fa on F; Sol on G; La on A; Si on B; and Do on C. We find that by beginning on C, the scale fits exactly on the white keys of the keyboard. When Do of the scale is placed on C the music is said to be in the key of C. Let us now apply the scale to the keyboard, placing Do on G. Re will fall on A; Mi on B; Fa on C; Sol on D; La on E, but a difficulty confronts us at this point. From La to Si in the scale is a whole step, but from E to F on the keyboard is but a half step. It is evident, then, that in order to play the scale with Do on G, we must omit F, and strike F♯. Then upper Do will fall on G. When Do is placed on G, the music is in the key of G. By the same process it will be found that in the key of D it is necessary to use two sharps; in the key of A three sharps; E four sharps; B five sharps; F♯ six sharps; and C♯ seven sharps. The following table shows what sharps are used in the different keys.

		DO	RE	MI	FA	SOL	LA	SI	DO.
Key of C	=	C	D	E	F	G	A	B	C.
Key of G	=	G	A	B	C	D	E	F♯	G.
Key of D	=	D	E	F♯	G	A	B	C♯	D.
Key of A	=	A	B	C♯	D	E	F♯	G♯	A.
Key of E	=	E	F♯	G♯	A	B	C♯	D♯	E.
Key of B	=	B	C♯	D♯	E	F♯	G♯	A♯	B.
Key of F♯	=	F♯	G♯	A♯	B	C♯	D♯	E♯	F♯.
Key of C♯	=	C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯.

IV.

Keys in Flats.

If Do is placed on F, Re will fall on G; Mi on A; Fa on the black key at the right of A. It is A♯ or B♭—which? If we call it A♯ we have both an A and an A♯ in the scale and no B whatever. The scale is never written in that

way. Every letter appears once in the major scale and never more than once. Fa will fall on B♭; Sol on C; La on D; Si on E; and Do on F. In the key of B♭ it is necessary to use two flats; in E♭ three flats; A♭ four flats; D♭ five flats; G♭ six flats; and C♭ seven flats.

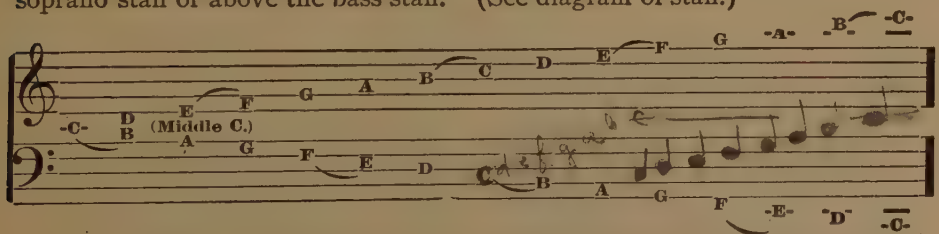
The following table shows what flats are used in the different keys:

	DO	RE	MI	FA	SOL	LA	SI	DO
Key of F =	F	G	A	B♭	C	D	E	F
Key of B♭ =	B♭	C	D	E♭	F	G	A	B♭
Key of E♭ =	E♭	F	G	A♭	B♭	C	D	E♭
Key of A♭ =	A♭	B♭	C	D♭	E♭	F	G	A♭
Key of D♭ =	D♭	E♭	F	G♭	A♭	B♭	C	D♭
Key of G♭ =	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
Key of C♭ =	C♭	D♭	E♭	F♭	G♭	A♭	B♭	C♭

V.

Staffs.

The C in the middle of the keyboard of an organ is called middle C. There is another reason for calling it middle C. It is about the middle of the compass of the human voice. A high soprano sings about two octaves* above middle C, and a low bass sings about two octaves below middle C. Still another reason for calling it middle C will be apparent when we see its relation to the staffs. Formerly music was written on eleven horizontal, parallel lines. The middle line was called "middle C." These lines and the spaces belonging to them were called the "great staff." Later the upper five lines came to be written by themselves and were called the soprano or treble staff. The lower five were written by themselves and were called the bass staff. The line representing middle C was written as a short added line either below the soprano staff or above the bass staff. (See diagram of staff.)



The location of the letters on the staffs should be thoroughly learned.

*The interval between lower Do and upper Do of the scale is called an octave.

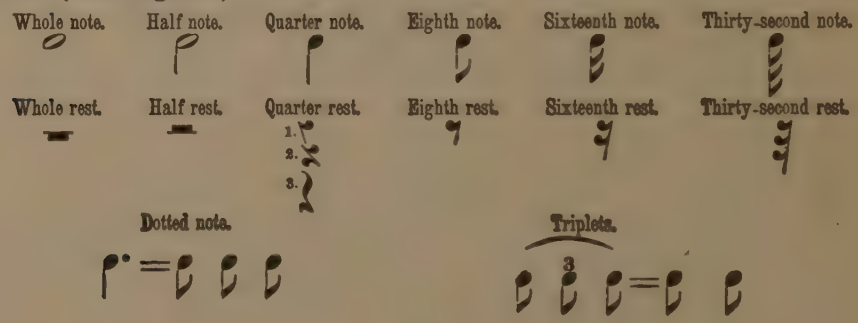
From C to D on the staff is a whole step.
From D to E on the staff is a whole step.
From E to F on the staff is a *half* step.

From F to G on the staff is a whole step.
From G to A on the staff is a whole step.
From A to B on the staff is a whole step.
From B to C on the staff is a *half* step.

VI.

Notes and Rests.

Music is written on the staffs by means of characters called notes and rests. (See diagram.)



VII.

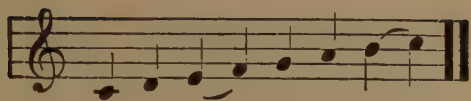
Major Scale Written on the Staff.

Sharped notes are indicated on the staff by placing a sharp (♯) at the left of the note. In order to avoid rewriting the sharp every time the note is used, the sharp is written once at the beginning of the staff with the understanding that it is to affect every note on that line or space through the piece of music or till the key is changed. Flats are similarly used. The sharps or flats placed at the beginning of a piece of music are a sign to show what key it is written in, and are called a signature.

Returning now to No. III. it will be seen that when Do is placed on C, the scale fits exactly without the use of any sharps or flats; when Do is placed on G it is necessary to use one sharp (F♯); when Do is placed on D, two sharps (F♯ and C♯), etc. Now apply the scale to the keyboard again; see what letters are used in playing the scale in the different keys, and write the scale on the staff. First write the sharps or flats along in the scale as they are needed, then write them at the beginning of the staff as a signature.

Key of C.

Signature, no sharps or flats.



C D E F G A B C.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.

Key of G.

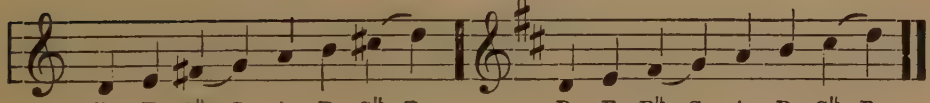
Signature, one sharp.

G A B C D E F♯ G.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.

G A B C D E F♯ G.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.

Key of D.

Signature, two sharps.

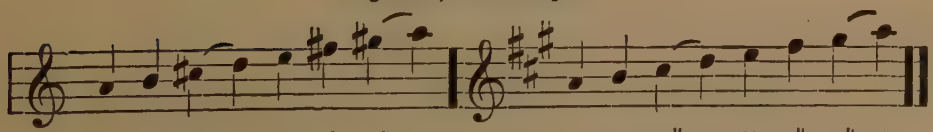


D E F♯ G A B C♯ D.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.

D E F♯ G A B C♯ D.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.

Key of A.

Signature, three sharps.

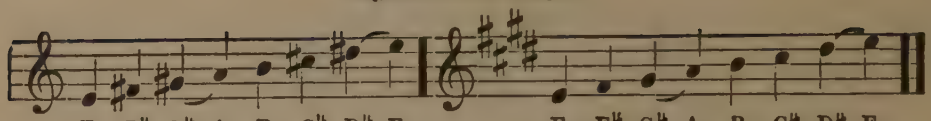


A B C♯ D E F♯ G♯ A.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8

A B C♯ D E F♯ G♯ A.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.

Key of E.

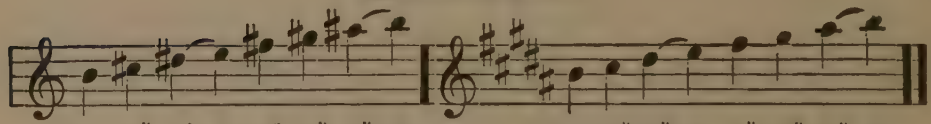
Signature, four sharps.



E F♯ G♯ A B C♯ D♯ E. E F♯ G♯ A B C♯ D♯ E.
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of B.

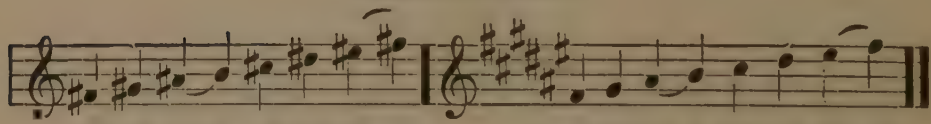
Signature, five sharps.



B C♯ D♯ E F♯ G♯ A♯ B. B C♯ D♯ E F♯ G♯ A♯ B.
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of F♯.

Signature, six sharps.



F♯ G♯ A♯ B C♯ D♯ E♯ F♯. F♯ G♯ A♯ B C♯ D♯ E♯ F♯.
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

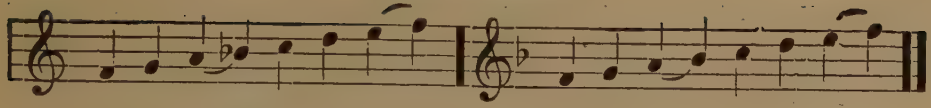
Key of C♯.

Signature, seven sharps.

C♯ D♯ E♯ F♯ G♯ A♯ B♯ C♯. C♯ D♯ E♯ F♯ G♯ A♯ B♯ C♯.
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of F.

Signature, one flat.



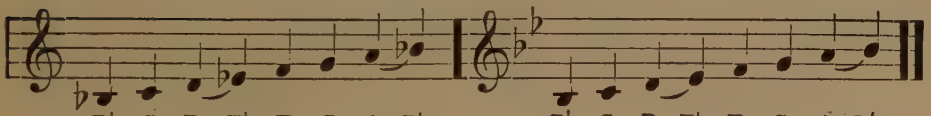
F G A B♭ C D E F. F G A B♭ C D E F

Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.

1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of B♭.

Signature, two flats.



B♭ C D E♭ F G A B♭. B♭ C D E♭ F G A B♭.

Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.

1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of E♭.

Signature, three flats.

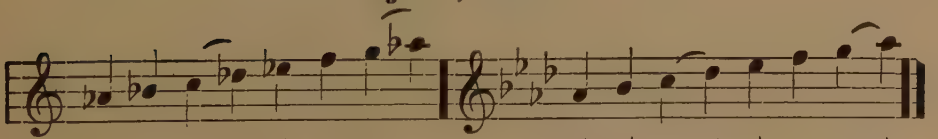
E♭ F G A♭ B♭ C D E♭. E♭ F G A♭ B♭ C D E♭.

Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.

1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of A♭.

Signature, four flats.



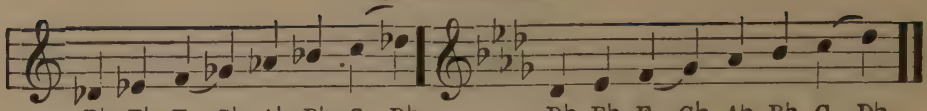
A♭ B♭ C D♭ E♭ F G A♭. A♭ B♭ C D♭ E♭ F G A♭.

Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.

1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of D♭.

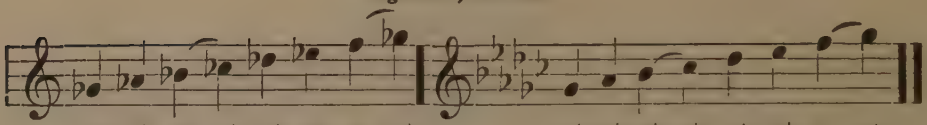
Signature, five flats.



D♭ E♭ F G♭ A♭ B♭ C D♭. D♭ E♭ F G♭ A♭ B♭ C D♭.
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Key of G♭.

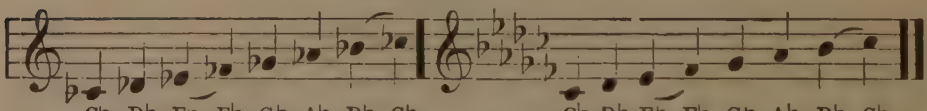
Signature, six flats.



G♭ A♭ B♭ C♭ D♭ E♭ F G♭. G♭ A♭ B♭ C♭ D♭ E♭ F G♭.
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

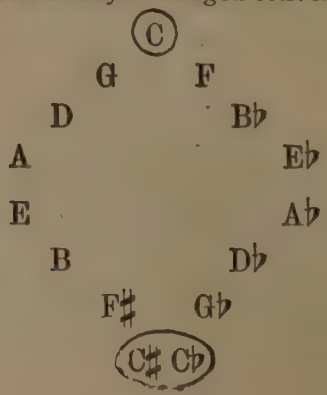
Key of C♭.

Signature, seven flats.



C♭ D♭ E♭ F♭ G♭ A♭ B♭ C♭. C♭ D♭ E♭ F♭ G♭ A♭ B♭ C♭.
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.

Below is given the circle of keys arranged conveniently for memorizing.

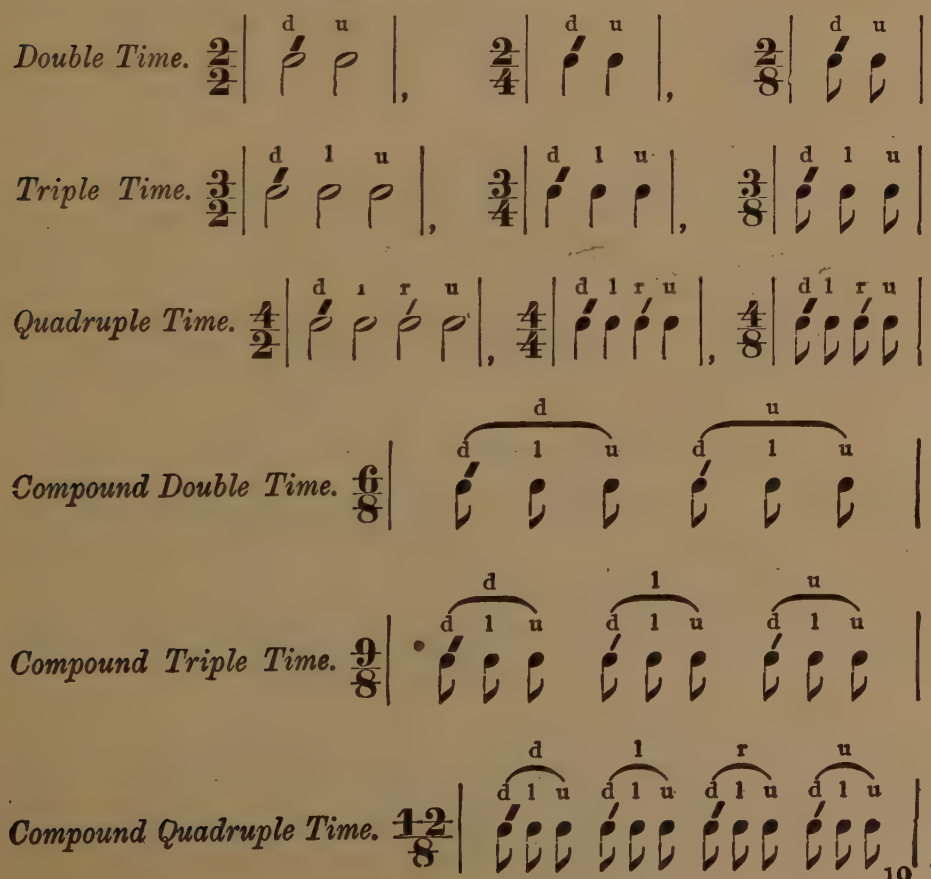


VIII.

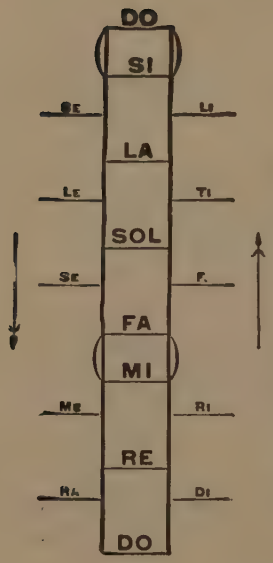
Time.

In writing music the staff is divided off into measures. The fraction on the staff at the beginning of a piece of music shows the time in which it is written. The numerator of the fraction shows the number of notes in a measure, and the denominator shows the kind—*e. g.* $\frac{3}{4}$ (three-four time) means three quarter notes to a measure.

The following table illustrates the kinds of time most commonly used. The letters d, l, r, and u, written above the notes indicate the movement of the hand (down, left, right, and up) in beating time.



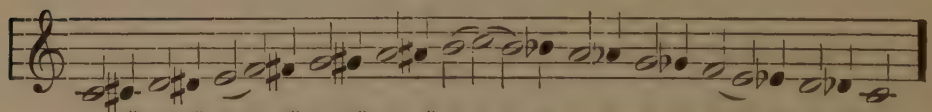
IX.



Chromatic Scales.

A chromatic scale is a scale that progresses by half steps from any given tone to its octave. In writing a chromatic scale first write the major scale on the staff, ascending and descending. Indicate the half steps by curved lines. All that now remains to be done to complete the chromatic scale is to insert intermediate notes where the whole steps occur. It will be less confusing for the beginner to use half notes for the major scale and quarter notes for the notes that are inserted. The intermediate notes should be written at the right of the notes of the major scale, never at the left.

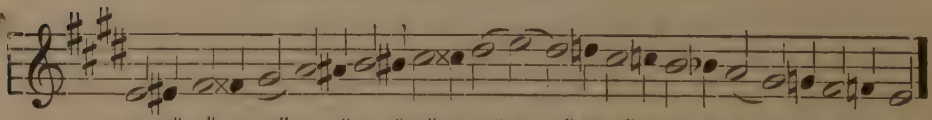
Chromatic Scale in the Key of C.



C C♯ D D♯ E F F♯ G G♯ A A♯ B C B B♭ A A♭ G G♭ F E E♭ D D♭ C
Do *Di Re Ri Mi Fa Fi Sol Ti La Li Si Do Si Se La Le Sol Se Fa Mi Me Re Ra Do

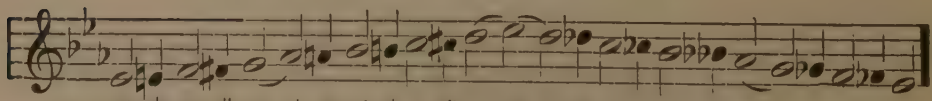
* Pronounce i like e in we; e, like a in day; a, as in father.

Chromatic Scale in the Key of E.



E E♯ F♯ F𝄪 G♯ A A♯ B B♯ C♯ C𝄪 D♯ E D♯ D♮ C♯ C♮ B B♭ A G♯ G♮ F♯ F♮ E
Do Di Re Ri Mi Fa Fi Sol Ti La Li Si Do Si Se La Le Sol Se Fa Mi Me Re Ra Do

Chromatic Scale in the Key of E♭.



E♭ E♮ F F♯ G A♭ A♮ B♭ B♮ C C♯ D E♭ D D♭ C C♭ B♭ B♭♭ A♭ G G♭ F F♭ E♭
Do Di Re Ri Mi Fa Fi Sol Ti La Li Si Do Si Se La Le Sol Se Fa Mi Me Re Ra Do

X.

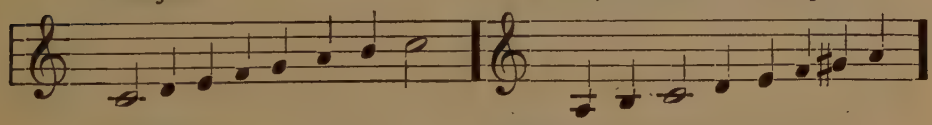
Minor Scales.

The relation of the minor scale (harmonic form) to the major is shown in the following diagram:

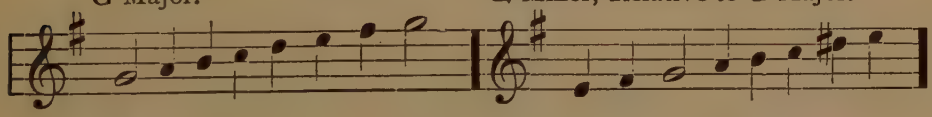
The major begins on Do; the minor begins a step and a half lower on La. There are three different forms of the minor scale. The harmonic form which is the most commonly used is the only one we shall consider at this point. In this form of the minor scale Sol is raised a half step and is called Ti. It is well for the beginner to think of the minor scale in its relation to the major scale. In writing the relative minor to any major key, first write Do, then go down to La, then up to La, and raise Sol a half step. The name of the minor scale is determined by the position of La; *e.g.*, if La is on A, it is called A minor; if La is on D♯, it is called D♯ minor.

Below is given a series of scales illustrating relative keys.

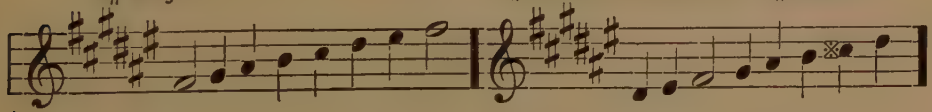
C Major. A Minor, Relative to C Major.



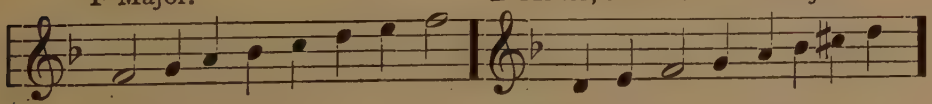
G Major. E Minor, Relative to G Major.



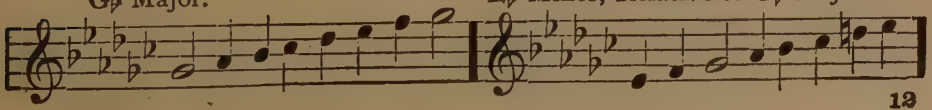
F♯ Major. D♯ Minor, Relative to F♯ Major.



F Major. D Minor, Relative to F Major.

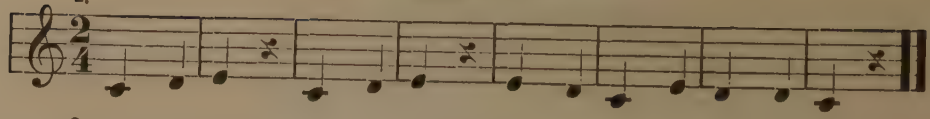


G♭ Major. E♭ Minor, Relative to G♭ Major.



Sight Reading Exercises.

1.



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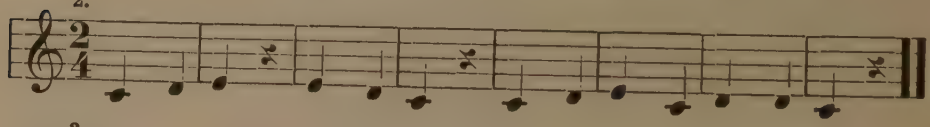

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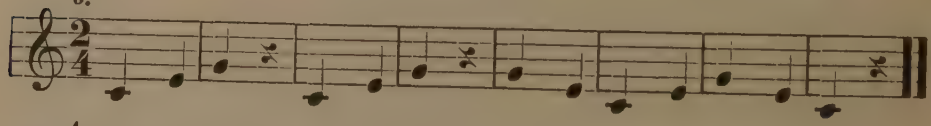

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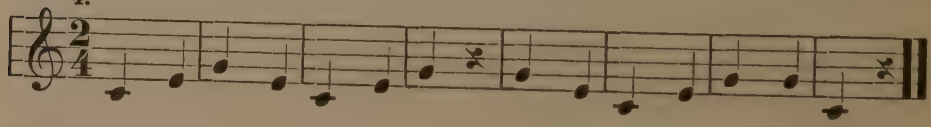

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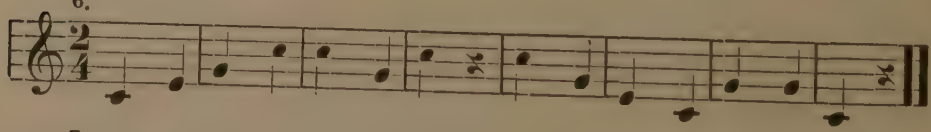

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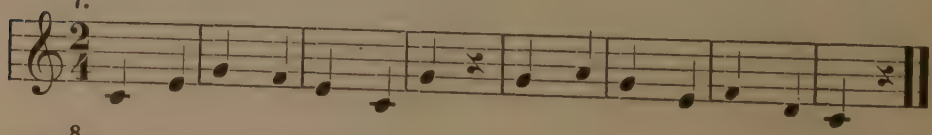

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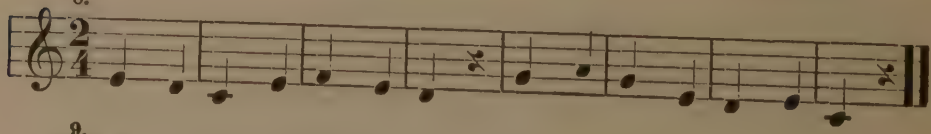

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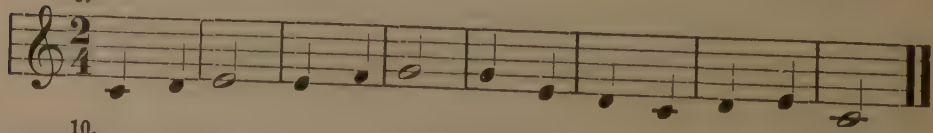

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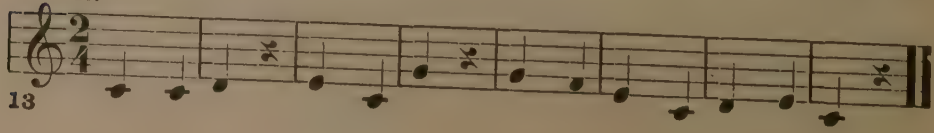

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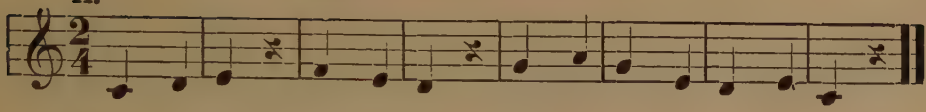

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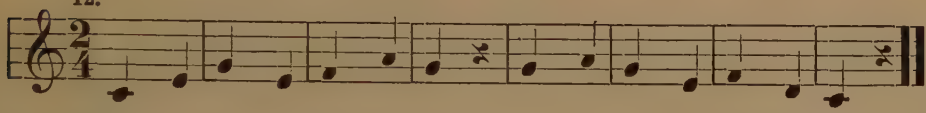

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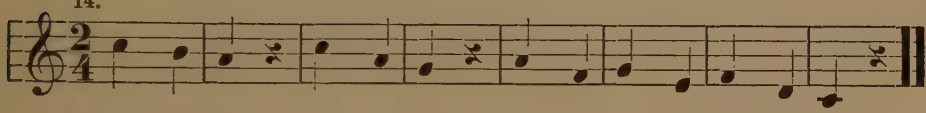

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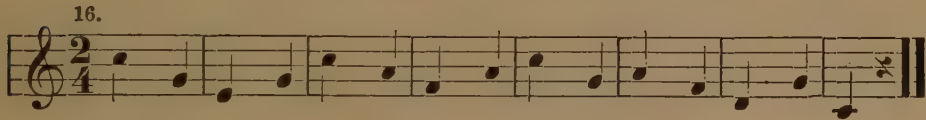

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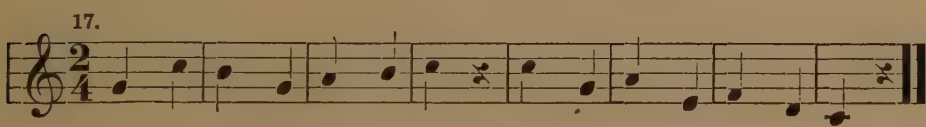

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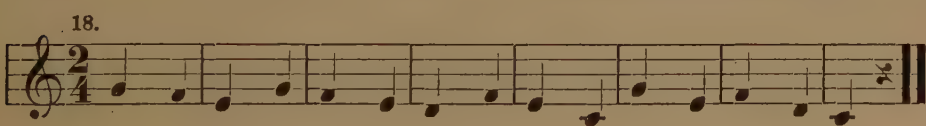

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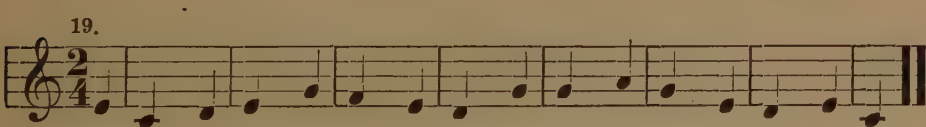

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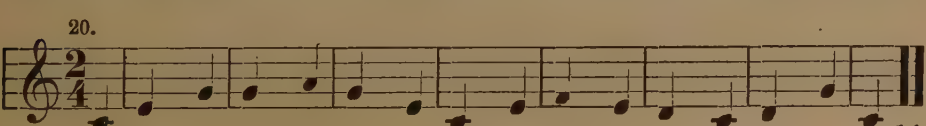
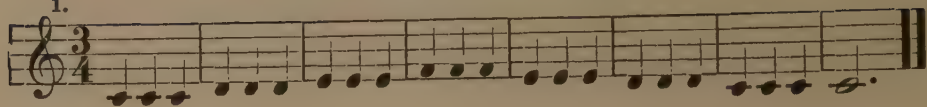


Sight Reading Exercises.

1.



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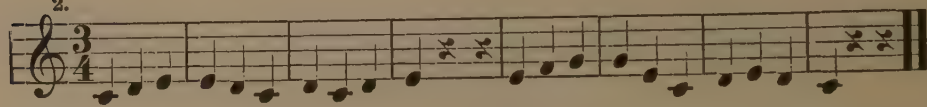

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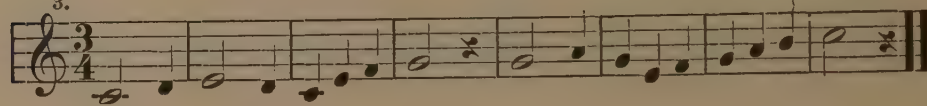

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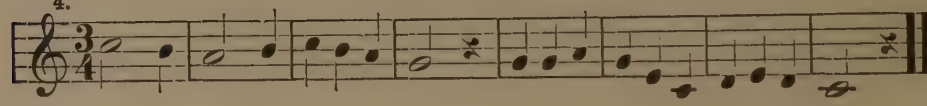

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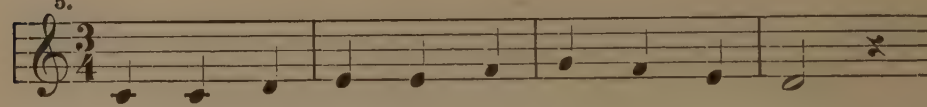

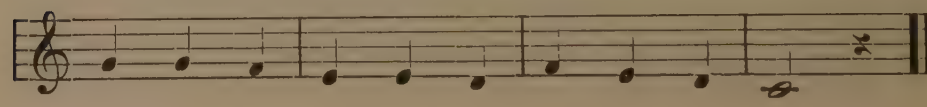

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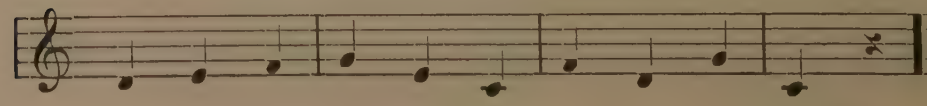
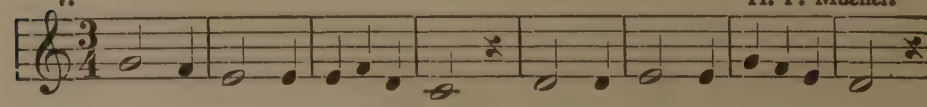
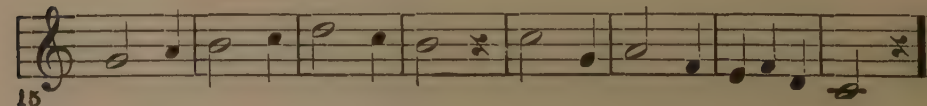


7.

H. F. Mueller.





Sight Reading Exercises.

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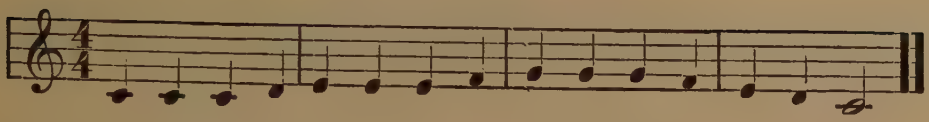

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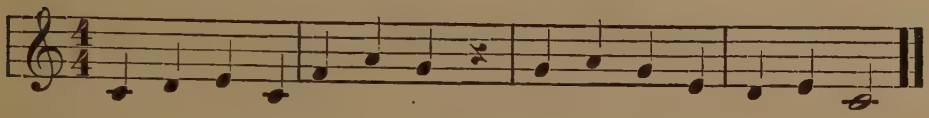

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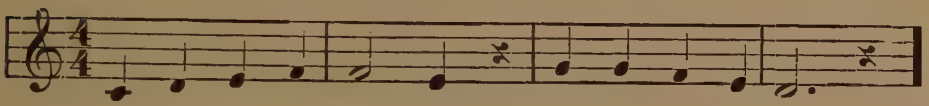

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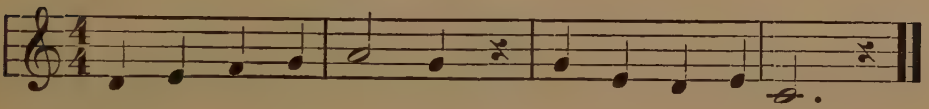
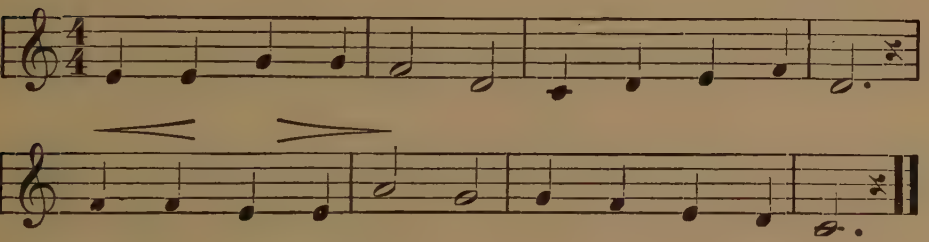


5. German.



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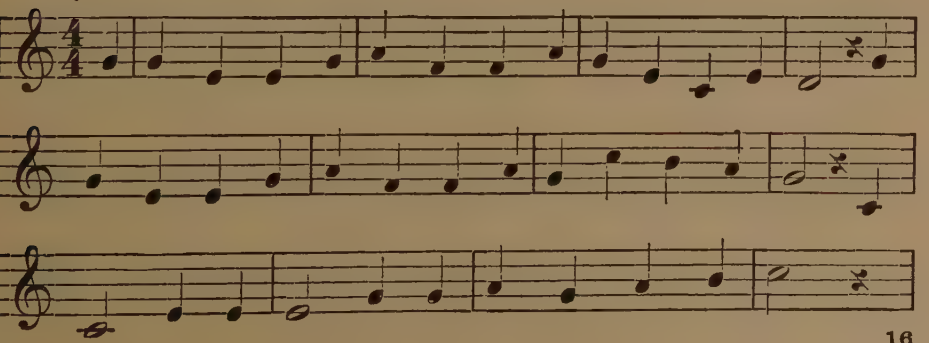
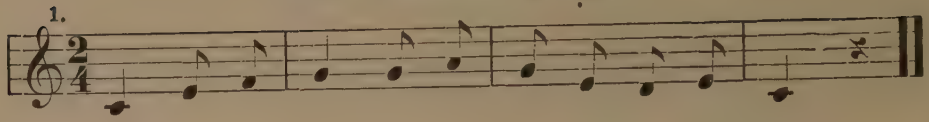


Sight Reading Exercises.

1.



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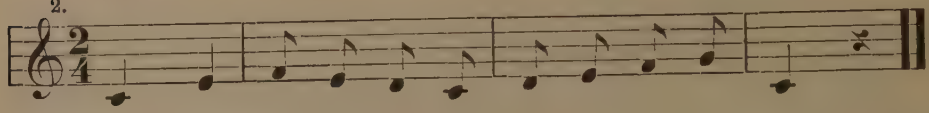

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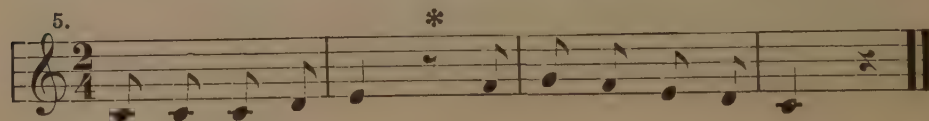

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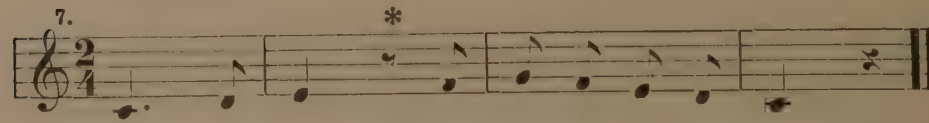
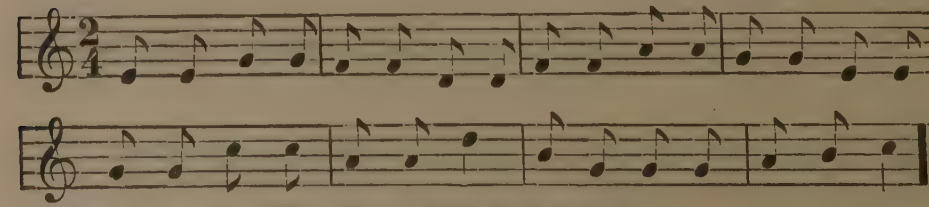


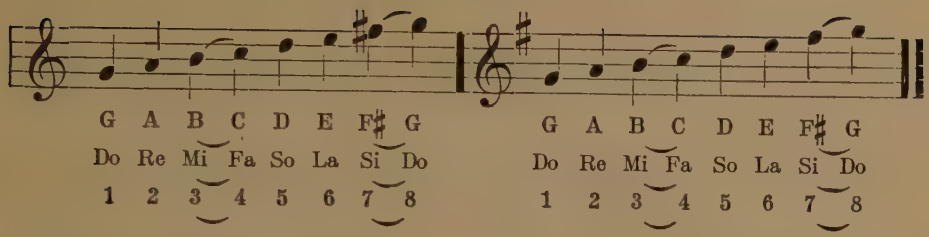
8.

9. Silesian Folksong.

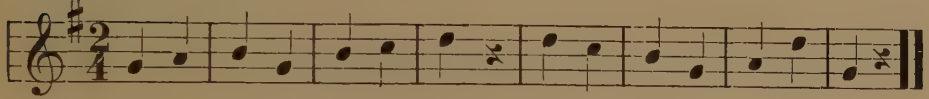


*Sing *Hm* in place of rest till time is mastered. Use short explosive tone.

Key of G.



1.



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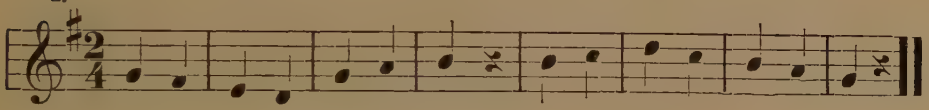

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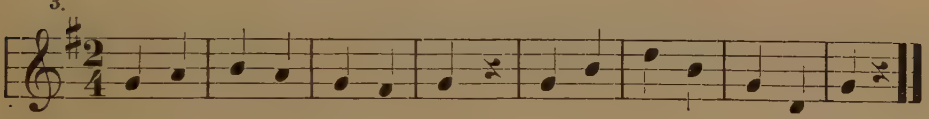

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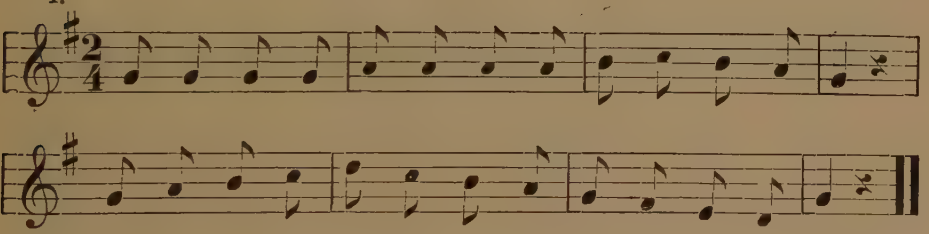
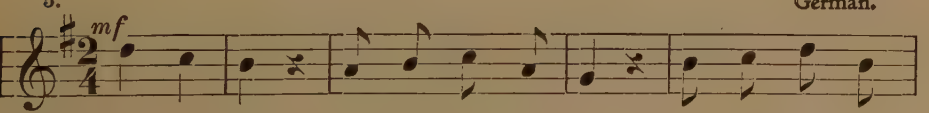
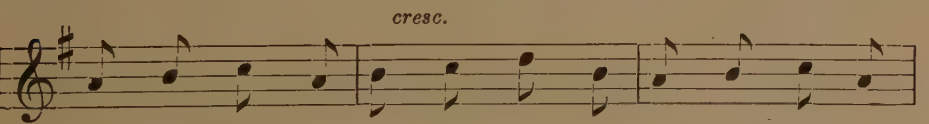
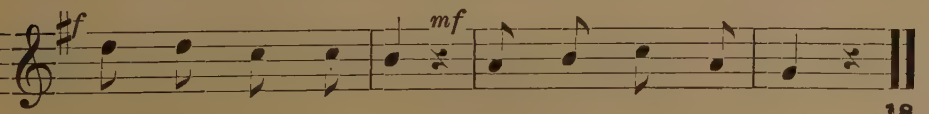


5. German.



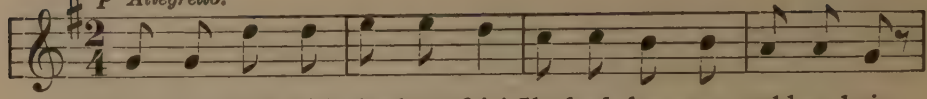




Little Maude With Cheeks so Fair.

Geo. Howland. **French.**

p Allegretto.



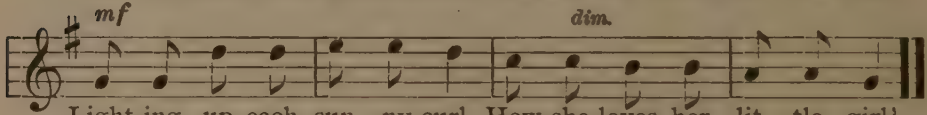
1. Lit - tle Maud with cheeks so fair! Shad-ed by your gold-en hair,
2. When those lit - tle lights are hid Un-der-neath each ti - ny lid,
3. When those lit - tle hands you place Soft - ly up - on mam-ma's face,

Mam-ma finds in ev - 'ry tress What a world of hap - pi-ness!
And her lit - tle dar- ling sleeps What a lov - ing watch she keeps!
Ev - 'ry lit - tle fin - ger touch Quickens mamma's heart how much!

cres.

When those lit - tle stars of blue Un - der-neath come peep-ing thro',
When be-neath the fring-ing lash Sometimes lit - tle pas-sions flash,
Lit - tle Maude with cheeks so fair, Shad-ed by your gold - en hair,

mf *dim.*



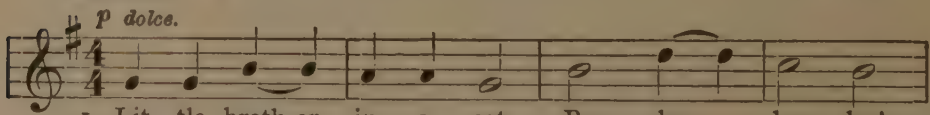
Light-ing up each sun - ny curl, How she loves her lit - tle girl!
Ev - 'ry tho't of pain she feels, What a ten - der love re - veals?
Mam-ma finds in ev - 'ry tress What a world of hap - pi - ness!

The Little Brother.

Lilliput Levee. **Witthauer.**

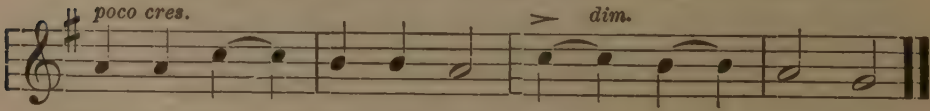
Moderato.

p dolce.



1. Lit - tle broth-er in a cot, Ba - by, ba - by!
2. Lit - tle broth-er in a nap, Ba - by, ba - by!
3. With a rat - tle in his hand, Ba - by, ba - by!
4. When he wakes, kiss him twice, Then talk and gay be;

poco cres. *dim.*



Shall he have a pleas - ant lot? May - be, may - be.
Bless his ti - ny lit - tle cap, Noise far a - way be.
Dream-ing, who can un - der-stand Dreams like this, what they be?
Lit - tle cheeks, soft and nice, Ba - by, ba - by!

The Hobby Horse.

Hahn. Hering.

f *Vivace.* *mf*

1. Hop, hop, hop! Go, and nev - er stop; Where 'tis smoothe and
2. Hey, hey, hey! Go a - long, I say! Do not kick and
3. Jump, jump, jump! Do not hit that stump! Nev - er will I

where 'tis ston - y, Trudge a - long, my lit - tle po - ny;
do not stum - ble, Do not tire and do not grum-ble;
cease to ride you, Till I far - ther yet have tired you;

f

Go, and nev - er stop; Hop, hop, hop, hop, hop!
Go a - long, I say; Hey, hey, hey, hey, hey!
Shun, I say, that stump; Jump, jump, jump, jump, jump!

Soon Winter Will Be Over.

1 *Andante.* (Round.) German.

p

Soon win - ter will be o - ver, the sun warms earth and air,

2

Now with its bright-er days re - turns the spring-time fair,

3

The lark sings in the mead-ow, the cuck - oo in the grove,

4

Coo - coo, coo - coo, coo - coo, coo - coo, coo - coo!

The Boy and the Lark.

Hoffmann von Fallersleben. Beethoven.

Andantino. *p*

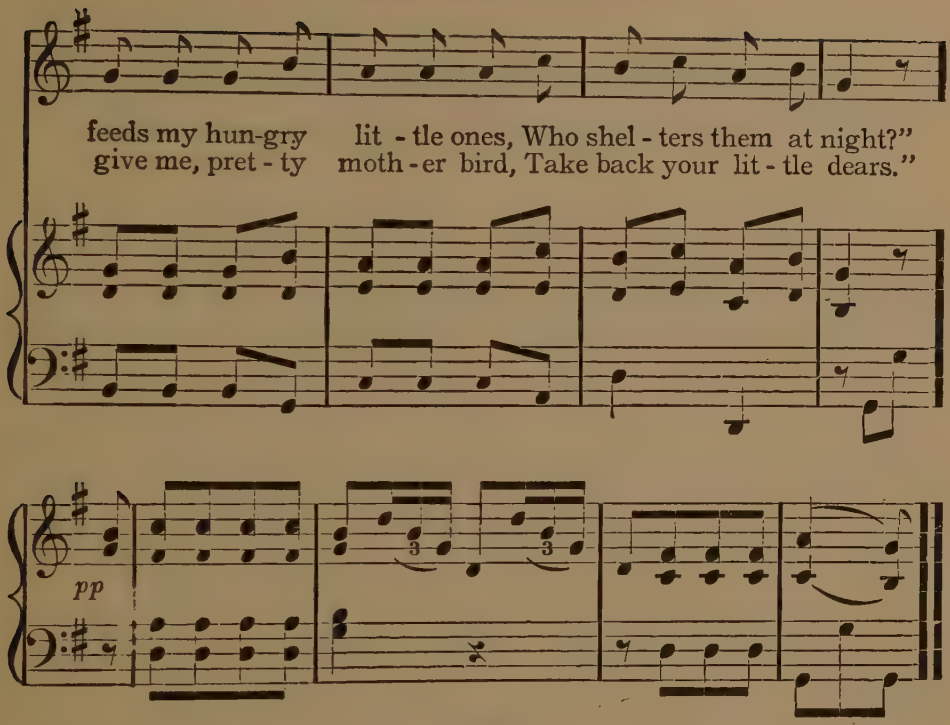
1. "Now tell me, moth-er mead-ow-lark, What sorrow fills your breast? You
2. Now heav-y grows the lad-die's heart As this complaint he hears, He

p

chirp and cry so pit-eous-ly, You flut-ter round your nest." "Oh!
quick-ly flies and nev-er stops Un-til his home he nears. Then

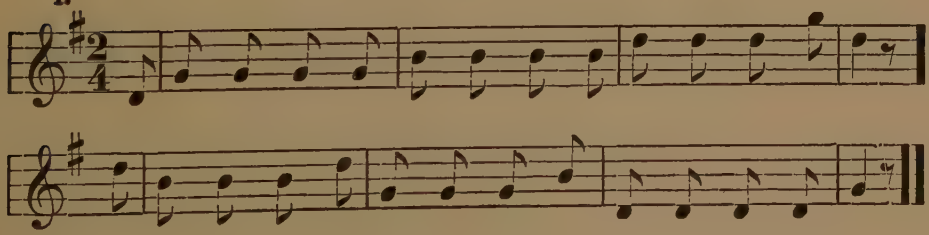
look, my child, my brood is gone; My warm nest's empty quite: Who
straight re-turn-ing to the nest, The cal-low brood he bears; 'For-

The Boy and the Lark.



Studies.

1.



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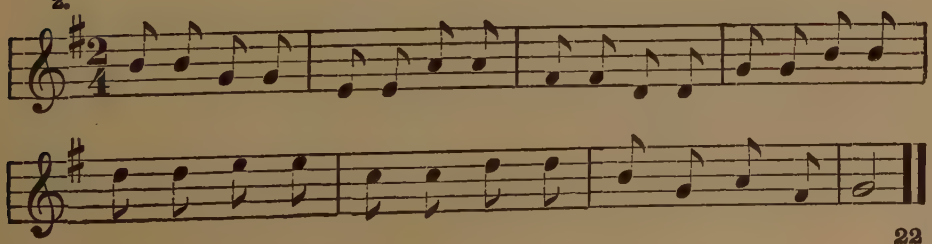
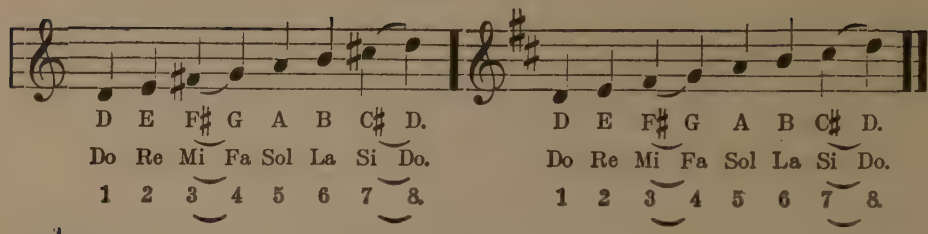
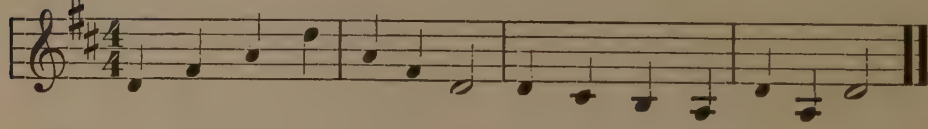


Key of D.

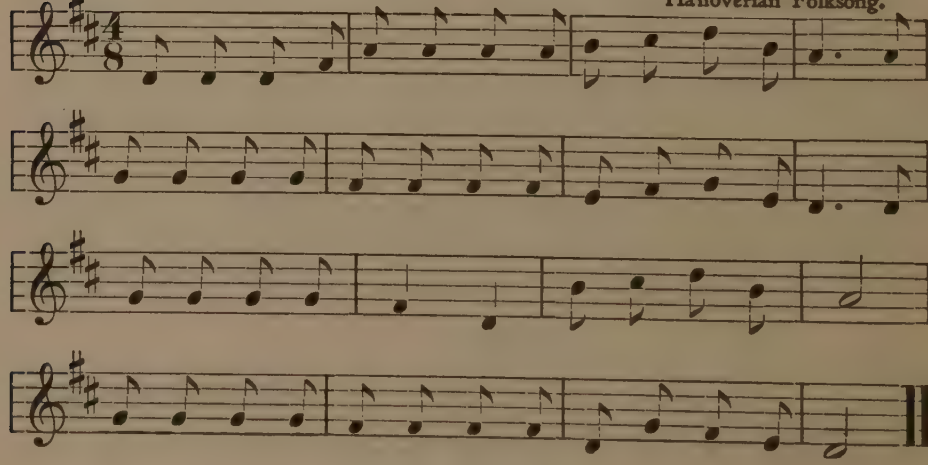


1.



2.

Hanoverian Folksong.

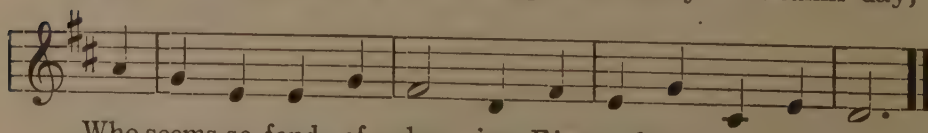


The Squirrel.

Ada I. Vose.

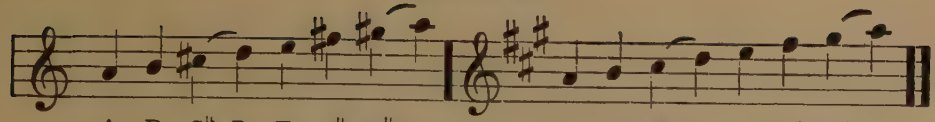
German Folksong.

1. You may not think the squir - rel Of whom you sometimes sing,
2. But if you go a nut - ting Some chill-y au-tumn day,



Who seems so fond of play - ing E'er works at a - ny-thing.
You'll find that Mas-ter squir - rel Can work as well as play.

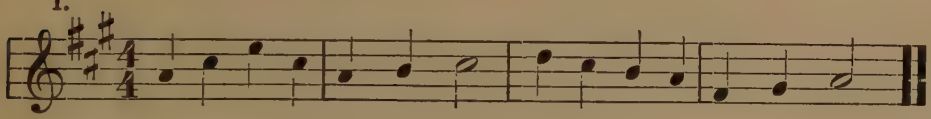
Key of A.



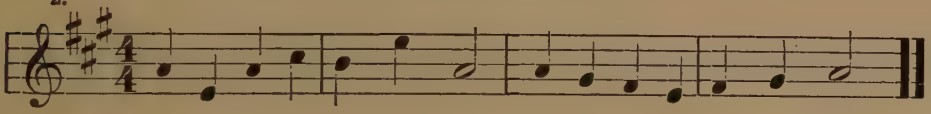
A B C♯ D E F♯ G♯ A
Do Re Mi Fa So La Si Do
1 2 3 4 5 6 7 8

A B C♯ D E F♯ G♯ A.
Do Re Mi Fa So La Si Do
1 2 3 4 5 6 7 8

1.

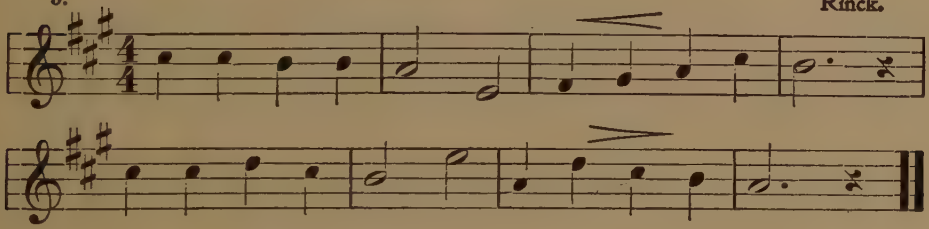


2.



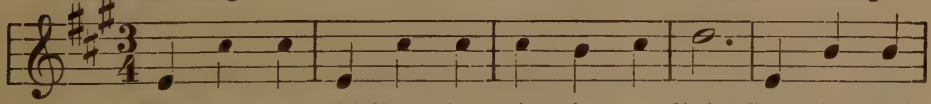
3.

Rinck.

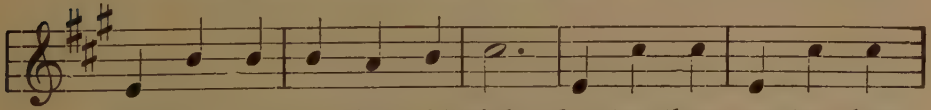


Dancing Song.

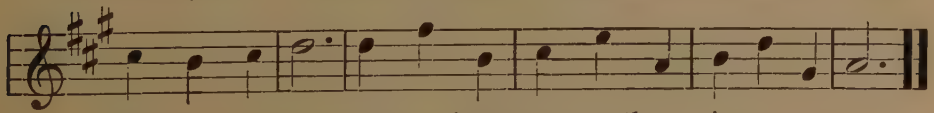
Amelia M. Sontag. Rhenish Folksong.



1. Whirling and whirling in cir - cles so light, Dan-cing and
2. Hand or- gan's mu- sic's as good as a band, Pavement is

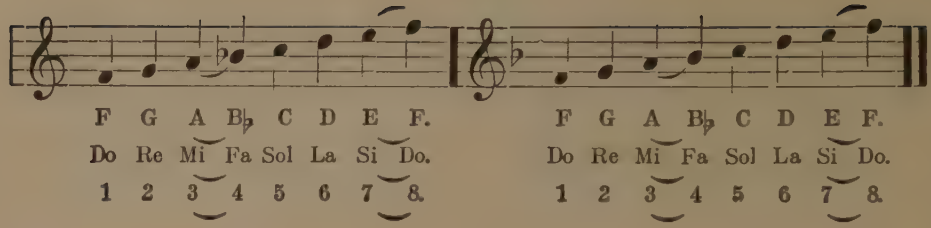


skipping from morning till night. One,two,three; one,two,three;
smooth where we trip hand in hand. One,two,three; one,two,three;

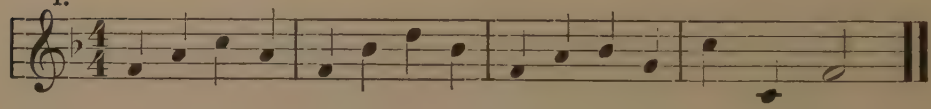


glide to and fro, One,two,three; one,two,three; sing as we go.
see how we fly, One,two,three; one,two,three; Pol- ly and I.

Key of F.



1.



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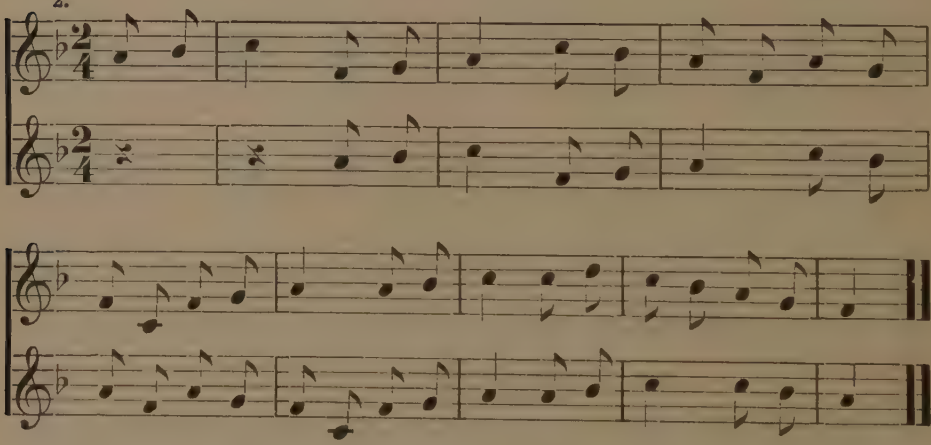
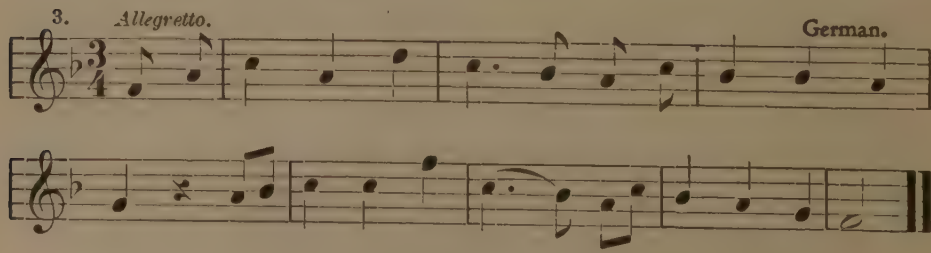
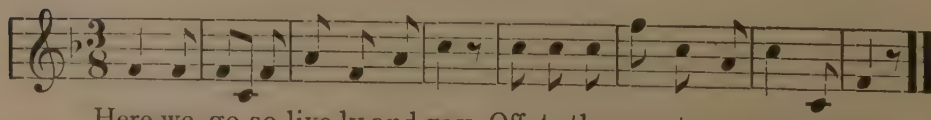


3. *Allegretto.* German.

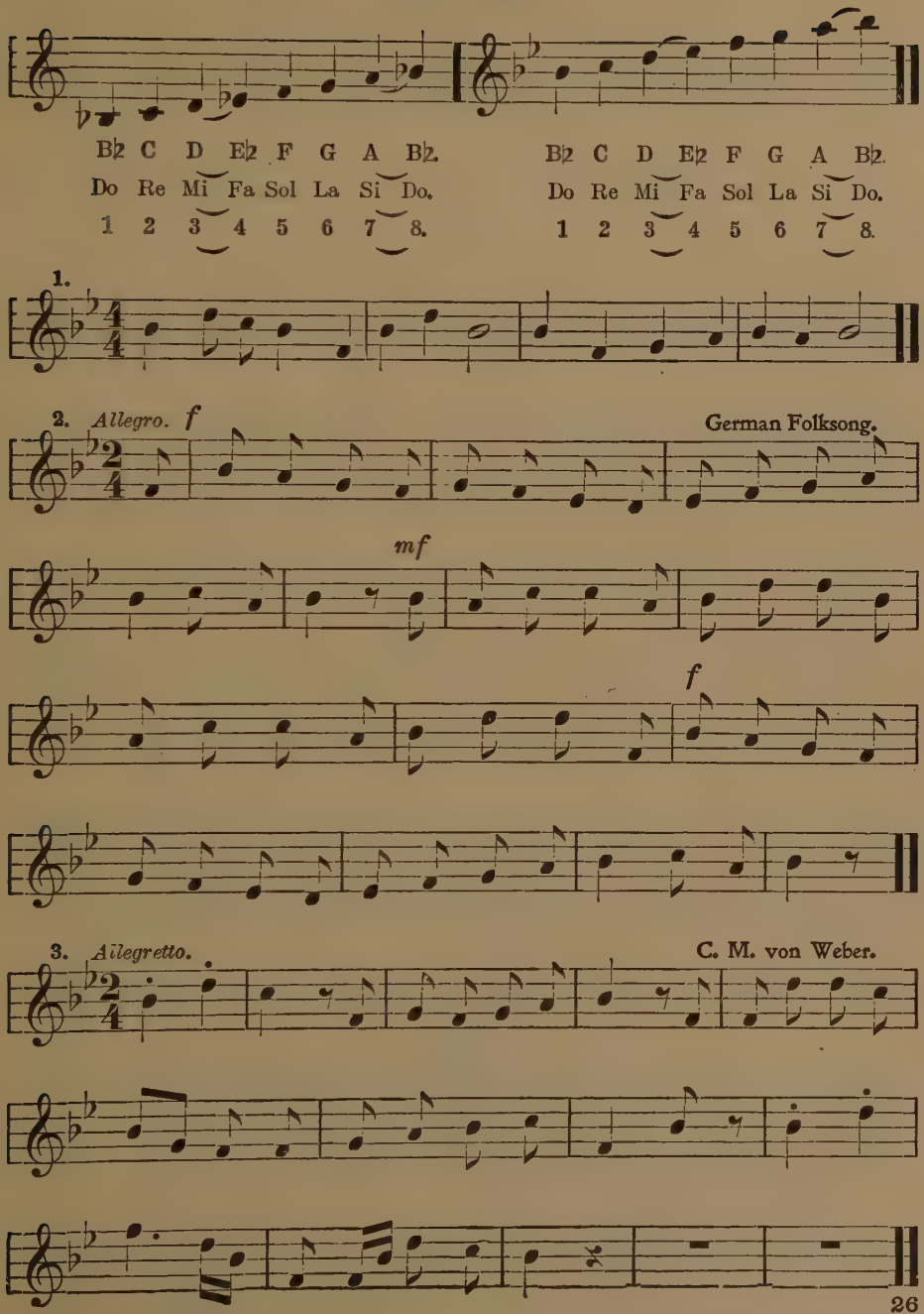


The Tally-Ho.

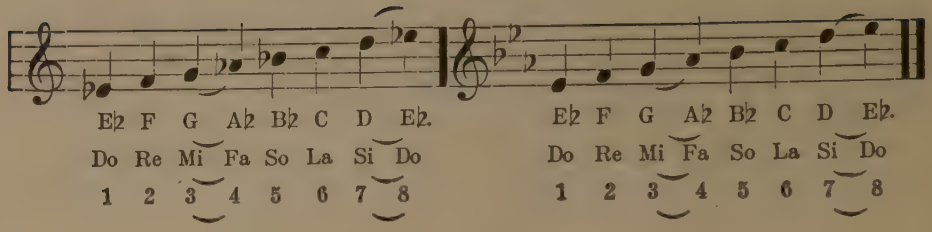


Here we go so live-ly and gay, Off to the country a-way, a-way.

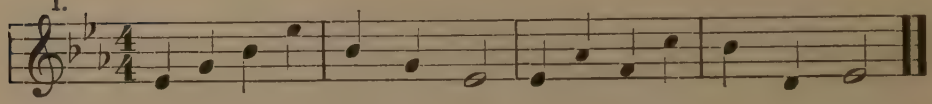
Key of B♭.


B♭ C D E♭ F G A B♭.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.
B♭ C D E♭ F G A B♭.
Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8.
1.
2. Allegro. f
German Folksong.
mf
f
3. Allegretto.
C. M. von Weber.

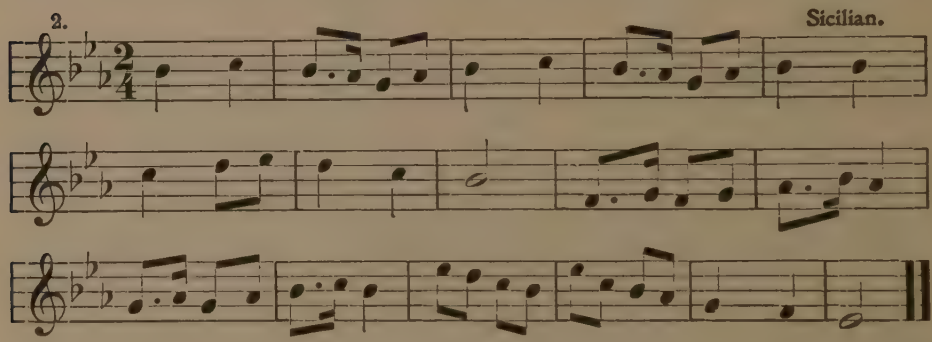
Key of E♭.



1.



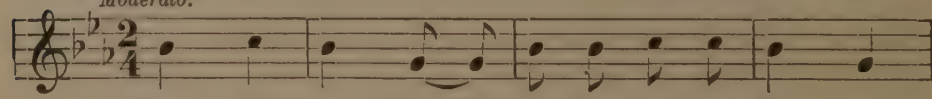
2. Sicilian.



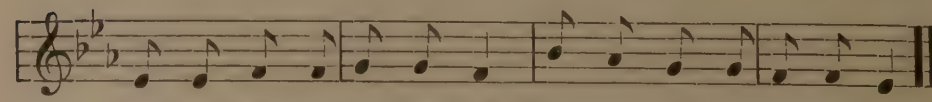
The Young Jasons.

Frederick Manley. Brandenburg Folksong.

Moderato.

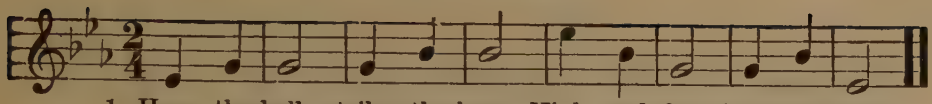


1. Fair winds blow - ing; 'Tis time that we were go - ing
2. Tom's com - mand - er, And o'er the pond he sends her
3. He - roes dash - ing, Thro' the surf we're splash-ing,
4. Sail - ors fear - less, We search a treas-ure peer - less,
5. Home re - turn - ing, With he - ro's cour-age burn - ing—



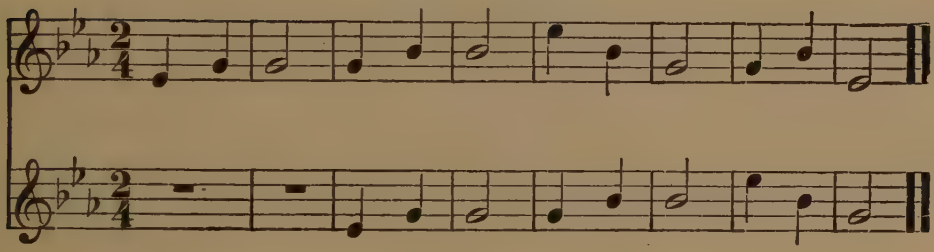
On our ves - sel stout and fleet; Hoist the flag and loose the sheet.
Tow'rd the treasure-land that lies Out of sight of mother's eyes.
Scar-ing all the geese and ducks By the fierceness of our looks.
Sis- ter's lamb a-mong the trees, For it bears the golden fleece.
Pull the old barn-door a-shore, Soon we'll walk its deck once more.

Ten O'clock.



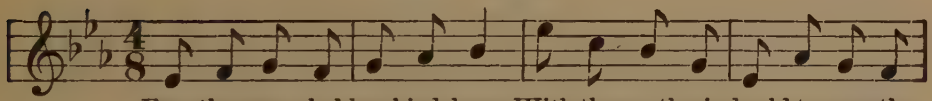
1. Hear the bell strike the hour High and clear from the tower.
2. Ten o'-clock, tir - ed folks Go to sleep, say the clocks.

Two Part Study.

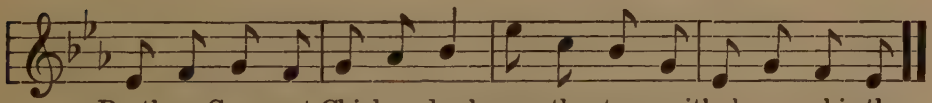


Early Spring.

J. M. M.

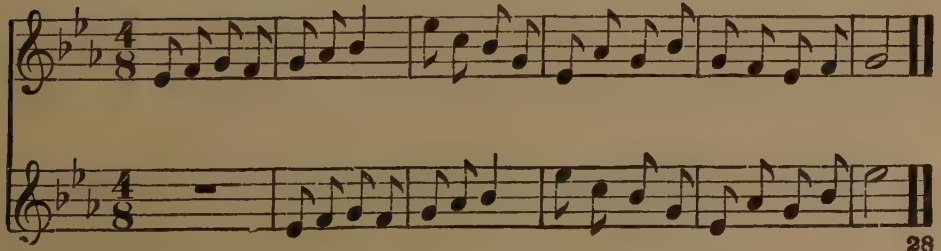


Ere the ear - ly blue-bird dares With the north wind cold to wrestle,



Broth-er Graycoat Chicka - dee braves the storm with cheery whis-tle.

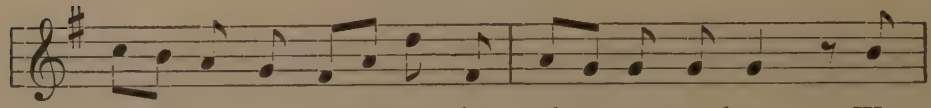
Two Part Study.



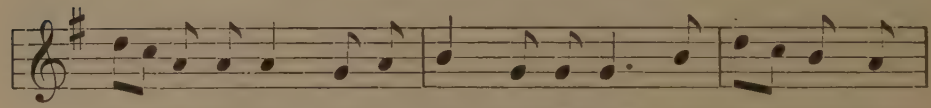
Return of the Soldiers.

Alla marcia — German.

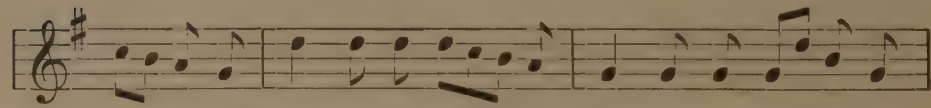
1. In tri - umph ad - vanc - ing, our he - roes ap - pear, Who
2. Let flow'rs strew their path - way, let pæ - ans break forth! We
3. Where can-nons were thund'ring, and sa - bers drank blood, With



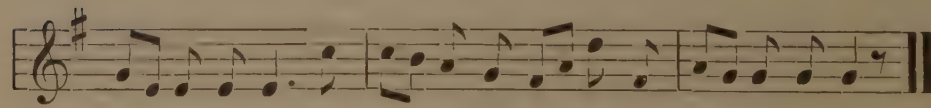
left us in hope, now in glo - ry are here. We
greet them re - joic - ing, with mu - sic and mirth. Brave
death all a - round them, un - daunt - ed they stood, Or



hail them re-joic - ing, o - va - tions pre-pare, And crown them with
sol-diers of free - dom, de - fend - ers of right, Be-grim'd from the
rushed on the foe - man, re - sist - less of might, When bat - tling for



lau-rel, while shouts rend the air. In tri-umph ad-vanc-ing, our
bat-tle, but glo-rious in might. In tri-umph ad-vanc-ing, our
coun-try, for free-dom and right. In tri-umph ad-vanc-ing, our



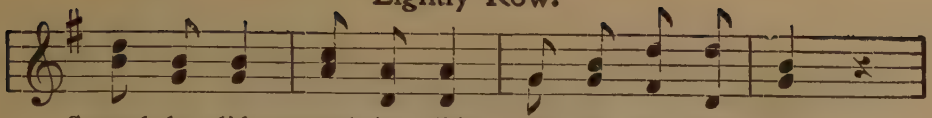
he-roes appear; Then greet them triumphant, with cheer upon cheer!

Lightly Row.

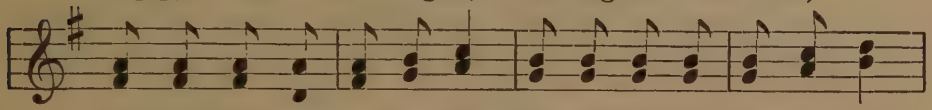
German.

1. Light - ly row, light - ly row, O'er the glass - y waves we go,
2. Far a - way, far a - way, Ech - o in the rocks at play,
3. Hap - py we, full of glee, Sail - ing on the wav - y sea;

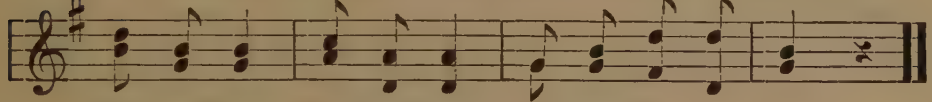
Lightly Row.



Smooth-ly glide, smooth-ly glide, On the si - lent tide;
Call-eth not, call-eth not, To this lone - ly spot.
Hap-py we, full of glee, Sail - ing on the sea;



Let the winds and wa-ters be, Mingled with our mel - o - dy,
On - ly with the sea-bird's note, Shall our dy - ing mu - sic float,
Lu - na sheds her soft-est light, Stars are sparkling, twinkling bright,

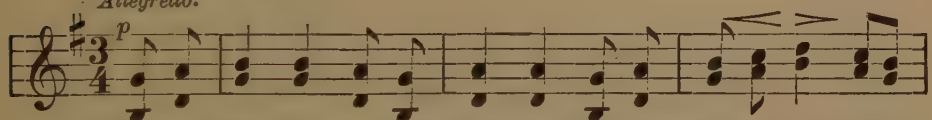


Sing and float, sing and float, In our lit - tle boat.
Light-ly row, light-ly row, Ech-o's voice is low.
Hap - py we, full of glee, Sail-ing on the sea.

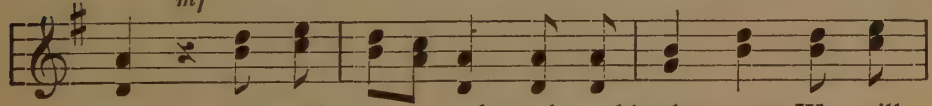
Birds are Singing.

Hoffmann von Fallersleben. **Fesca.**

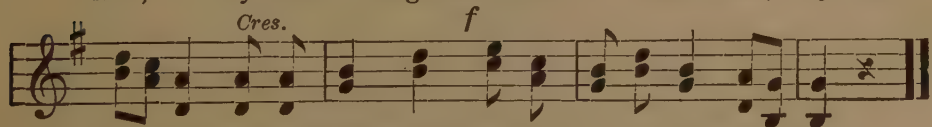
Allegretto.



1. Birds are singing, flow'rs are springing, Green are fields and woods once
2. Birds are sit - ting in their bow-ers, We of late have sat at
3. Joy is burst-ing forth a - round us, O'er the hills, a-cross the
4. Let us, then, go forth and wan-der By the stream-let, thro' the



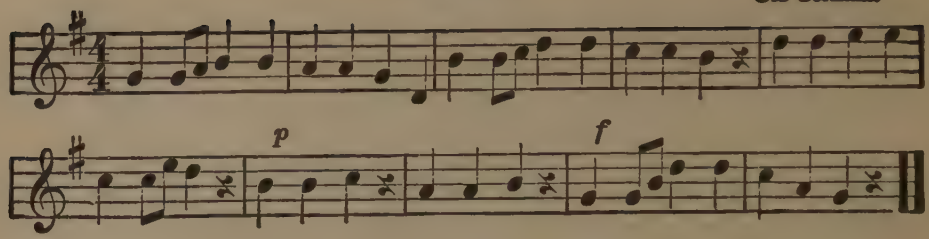
more; We will go and seek earth's pleas-ures, We will
home; Gone is gloom - y Win-ter's sad - ness, We can
vales; Far and wide by breez - es draft - ed, On the
lane, By the hedge-row flow - er - stud - ded, By the



taste our new-sent pleas-ures, Wand'ring o'er earth's grassy floor.
now go forth in glad - ness, Ev'rywhere we now may roam.
scent-ed flow-ers waft - ed, And the songs of night-in - gales.
trees which now have budded, Thro' the new-born world a-gain!

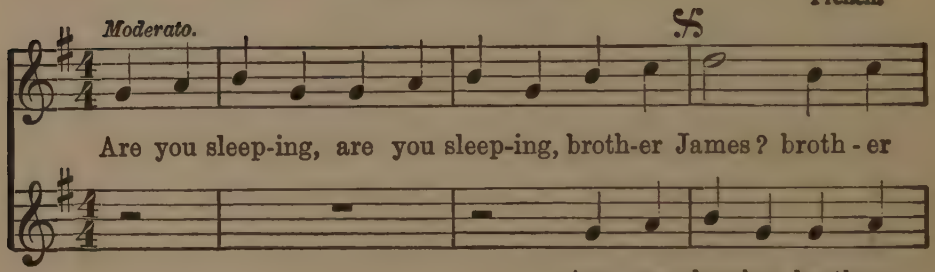
A Melody.

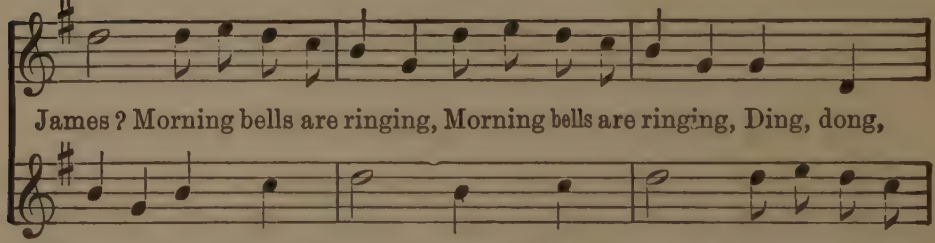
Old German.

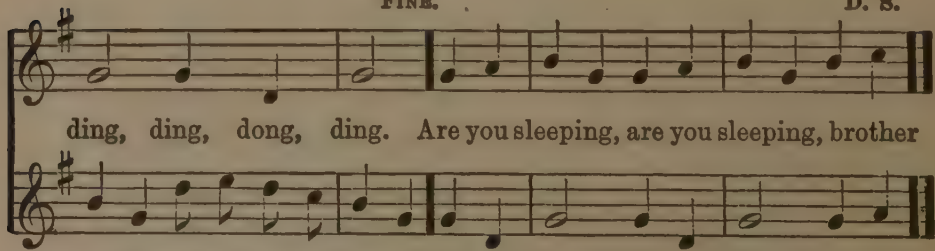


Two-Part Round.

French.







ringing, morning bells are ringing. Ding, dong, ding, ding, dong, ding. Are you

Holy Night, Silent Night!

Folksong.

Andante. dolce

p

1. Ho - ly night, si - lent night! All things sleep, An - gels bright
2. Ho - ly night, si - lent night! Shep-herds saw won-drous light,

Andante.

p dolce

Rev'-rent watch with Ma - ry mild O'er the cra - dle of her child:
Waked by an - gels' glo-rious strain: "Peace on earth! Good will to men!"

pp

Sleep in hea-ven-ly rest, Sleep in hea-ven-ly rest.
Christ is born in - deed, Christ is born in - deed!

pp

The Guardian Angel.

Folksong, arranged by J. Brahms.

Andante.

p

1. My guar-dian an - gel, pure and bright, God's face for-
2. When day de - parts and night is near, Thy light in

Andante.

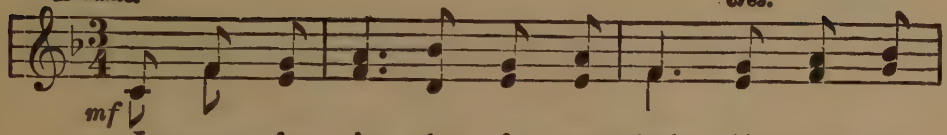
p

ev - er see - ing, Pro - tect and guide my
me be shin - ing; Teach me all e - vil

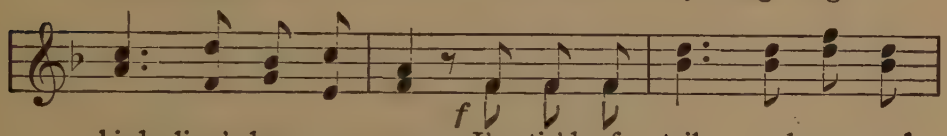
path a - right, While I have breath and be - ing.
deeds to fear, My heart to good in - clin-ing.

Wander in the Forest Shade.

Andante. *cres.* German.

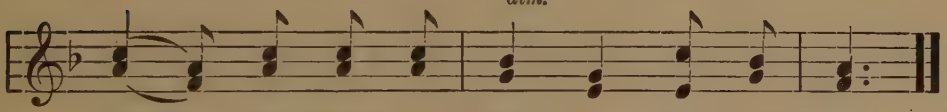


1. I wan - der in the for - est shade, To hear the
2. Come, bird - ie, come with all your glee, Give now your
3. Sing of the brooks and bees and flow'rs, Sing of the
4. Sing prais - es to our com - mon Lord, Sing long and



bird - ling's hap - py song; I'm tir'd of toil and care and
sweet - est note to me; Come, rob - in red, and jay so
sun - shine's hap-py beams; Sing songs of home and heav'n to
loud His dear-est word; Come, rob - in red, and jay so

dim.



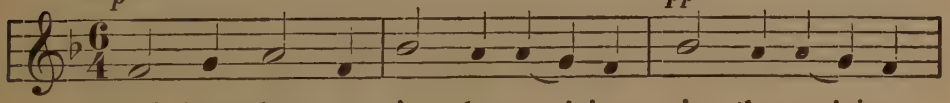
strife, My hands are wea - ry, wait - ing long.
blue, Bring all the for - est birds with you!
come, Make bright the vis - ions in my dream!
blue, Bring all the for - est birds with you!

Oh, How Pleasant is the Evening!

(Round.)

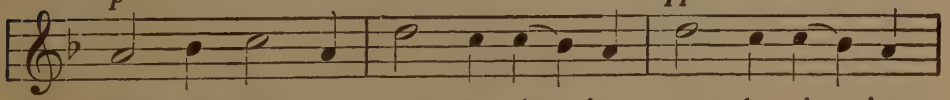
Andante. *dolce.* O. Schulz.

1. *p* *pp*



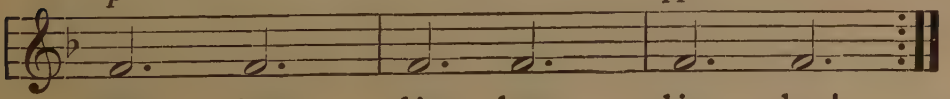
Oh! how pleas - ant is the ev-'ning, is the ev-'ning,

2. *p* *pp*



When the bells are sweet - ly ring - ing, sweet - ly ring - ing;

3. *p* *pp*



Bim, bom, bim, bom, bim, bom!

The Herd-Boy's Song.

Uhland. Groos.

mf *Allegretto.*

1. A mount-ain shep-herd boy am I, The cas-tles far be-
2. Here is the cra - dle of the stream, I drink it fresh from
3. The mountain is my ver - y own, A-round me here the
4. And when the toc - sin calls to fight, And red is many a

low I spy; The glo - rious sun I'm first to see, He
rock - y seam; So small at first its boist'rous course, I
storm-winds groan; And when they howl from south to north, My
bea - con light, I leave my mount, and join the throng, And

cres. *rit.* *f* *a tempo.*

lin-gers long-est here with me, I am the mount-ain herd-boy.
throw my arms its rush a - cross, I am the mount-ain herd-boy.
songs ring loud-er than their wrath, I am the mount-ain herd-boy.
swing my sword, and sing my song, I am the mount-ain herd-boy.

May's Coming.

Anon. German.

1. May comes trip-ping o'er the meadow; May comes laughing o'er the hill;
2. Ten-der flow'rs come forth to greet her, Spread their fragrance where she goes;

Loi-ters 'neath the young leaves' shadow, Plays be-side the wa-ters still.
Wind - flow'r ris - es fair to meet her, Vio-let pale her pur-ple shows.

The Hunt.

ROUND.

W. W. Pearson.

1 *Allegretto.*

mf

Hunts-man, sound the wind-ing horn; Cheer-i - ly, cheer-i - ly

2

greet the morn. Thro' the vale the call re-sounds;

3

Mer - ri - ly, mer - ri - ly gath - er the hounds. Hark! hark!

forward they go, Huntsmen and dogs with a wild Tal-ly - ho.

Tr. by R. B. F.

The Hunters' Song.

German.

Allegretto.

mf

1. Who comes with news from the for - est, Oh, who comes here to-day?
2. Who'll join the hunt - ers, cho - rus, Who'll join this mer - ry band?

A band of jol - ly bold hunt-ers, And this is what they say;
Our home is deep in the woodland, We love the for - est land.

"Oh, come with us to the woodland, Come haste with us a-way;
Come, join the huntsmen's cho-rus, And loud and mer-ri - ly sing;

Where the shad-ows chase each oth - er, Throughout the live-long day."
Three cheers for the jol-ly, bold huntsmen, Oh, let your voi - ces ring.

Morning Prayer.

Translated from the German. Rheinberger.

Andante.

p

1. Fa - ther dear, I fain would thank Thee For my long, re-fresh-ing
2. All that I to - day am do - ing, Help me, Lord, to do for

Andante.

p

mf

sleep, And the watch that Thou didst keep, While I slumber'd soft and
Thee, May I kind and help - ful be, On - ly good in oth - ers

mf

deep, O'er Thy child so lov - ing - ly, So lov - ing - ly.
see, Try to serve Thee faith-ful - ly, Serve Thee faith - ful - ly.

p

Mother's Prayer.

Agnes Stollberg. Schulz.

Andante dolce

p

1. Come to mother's lap, my dear, Come and rest there peacefully;
2. As you sleep, dear, mother prays That your feet, in la - ter hours,
3. When her baby comes and lays Tir - ed head on mother's breast,

Sleep, my ba - by, free from fear, Moth-er's love is guarding thee.
May be led thro' pur - est ways, Rich in peace and fair-est flow'rs.
Mother prays that manhood's days May be just as sweet and blest.

Mother Goose Lullaby.

German Melody—Gilchrist.

Andante p

Hush - a - by, ba - by, thy cra - dle is green; Fa-ther's a

no - ble - man, Mother's a queen; Sis - ter's a la - dy, and

wears a gold ring; Brother's a drummer, and drums for the king.

Canst Thou Count the Stars?

Hey. German.

p Andantino dolce.

1. Canst thou count the stars that twinkle, As they lie in God's dear hand?
2. Canst thou count the in-sects danc-ing In the joy - ous sum-mer sun?
3. Canst thou count the gay young fac - es That each morning's rays awake?

Canst thou count the clouds that sprinkle Raindrops on the thirst-y land?
Canst thou count the swallows glanc-ing Past us on their air - y run?
All who their ac - cus-tom'd plac-es In the round of life re - take?

God, the Lord, He knows their reck'ning, None but must obey His beck'ning,
God, He called them in - to be - ing, None is born with-out His see - ing,
God, He knows them, ev'ry one, None is left by Him a - lone;

Of the shin - ing myr-iad host, Of the shin-ing myr-iad host.
Where they are and what they need, Where they are and what they need.
Each He knows, and each He loves, Each He knows, and each He loves.

To the Weather-Cock.

Rebecca B. Foresman. Julia M. Adam.

p *Allegro.*

O weath - er - cock, I nev - er know just what you mean to

say, Be-cause, you see, you change your mind a doz - en times a

day; Now North, now South, now East, now West; You

dance and swing and sway a-round; And nev - er stop to rest.

Winter Flowers.

Allegro moderato. Alfred Moffat.

1. Now the winds of win-ter blow Fierce - ly thro' the chill - y air;
2. Noth-ing but the hol-ly bright, Spot-ted with its berries gay;
3. Or the hip of shin-ing red Where the wild-rose used to blow,

dim.

Now the fields are white with snow, Can we find a po - sy there?
Laur-is - tin - us, red and white; Or the i - vy's crooked spray
Peeping out its scar - let head From beneath a cap of snow;

mf *cres.* *f*

No, there can-not all a - round Sin - gle blade of grass be found.
With a sloe of dark-some blue Where the rag-ged black-thorn grew.
These are all that dare to stay Thro' this chill - y win-ter's day.

Evening Song.

Austrian Folksong.

Moderato. *cresc.* *dim.*

p

1. Snug in his lit - tle nest Bir - die is sleep - ing;
2. Now the last streak of light, O'er the hills dy - ing,

cresc. *dim.*

Shad-ows a - cross the west Slow-ly are creep - ing; Cat-tle that
Fades, and the dusk of night Round us is ly - ing; Heaven so

cresc.

go to rest Herd boys are call - ing; Ev-'ning is fall - ing.
sil - ver bright, O'er us is dream-ing; Soft star-light gleaming.

A Study.

Tr. by Frederick Manley.

The Moon.

German Folksong.

Andante.

p

1. Good ev'ning, dear-est la - dy Moon, Where sail you thro' the
2. "I go to play a-bout the beds Where babes in slum-ber
3. "I go to cheer all wan-der-ers A - long their darksome
4. "I sail, dear child, a-cross the heav'ns That night-ly I may

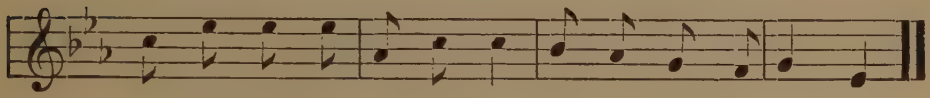
sky? "I go to light the wood-lands That darkling lie."
rest, And throw my beams of sil - ver Round birdlings' nests."
way, I go to light the pla - ces Where fair-ies play."
show The love of my Cre - a - tor For all be - low."

Naming the Trees.

Rebecca B. Foresman. **Folksong.**

Allegro. mf

1. Do you know the trees by name When you see them grow-ing
2. Watch them in the ear - ly Spring When their buds are swell-ing,
3. Watch them la - ter when their leaves Ev - ry-where are show-ing,

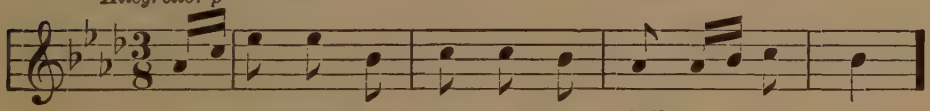


In the fields or in the woods? They are well worth know-ing.
Watch each ti - ny lit - tle leaf Leave its co - sy dwell-ing.
Soon you'll know the dif-f'rent trees When you see them grow-ing.

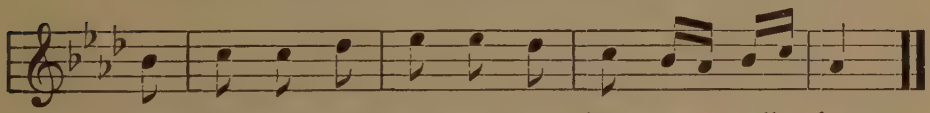
The Trees.

Translated from the German. **Ancient Folk Song (1644).**

Allegretto. p



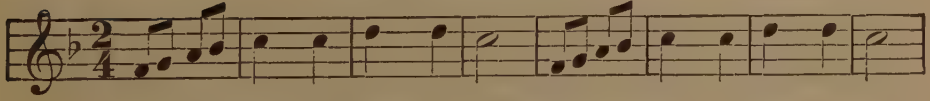
1. Good-morn-ing, dear trees, oh! how chill - y you are,
2. Your chil - dren, the leaves, and your bird-friends are gone;
3. But cheer up, old friends, May brings rob - in and wren,



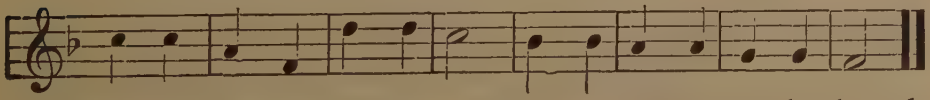
And lone-some and old, with your branch-es all bare.
The stream-let is still, and you're sad, all a - lone.
And myr-iads of ba - bies will cheer you a - gain.

The Windmill.

German Air.



Look, on yon - der grass - y hill Stands the ev - er - turn-ing mill;

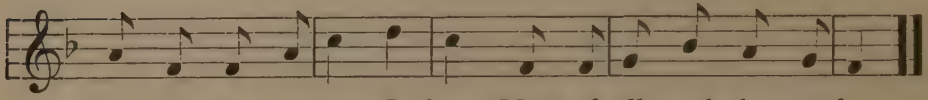


How the wind, with whistling sound, Moves the long arms round and round.

My Dolly.

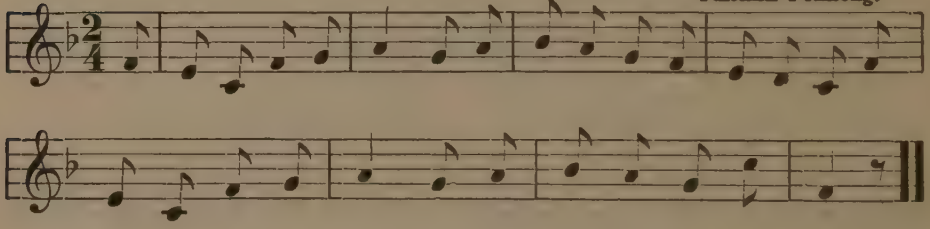
Mrs. Gibson. French Folksong.

1. All my toys are dear, But my dol - ly, pret - ty
2. She's my dar - ling child, And I love her, just as

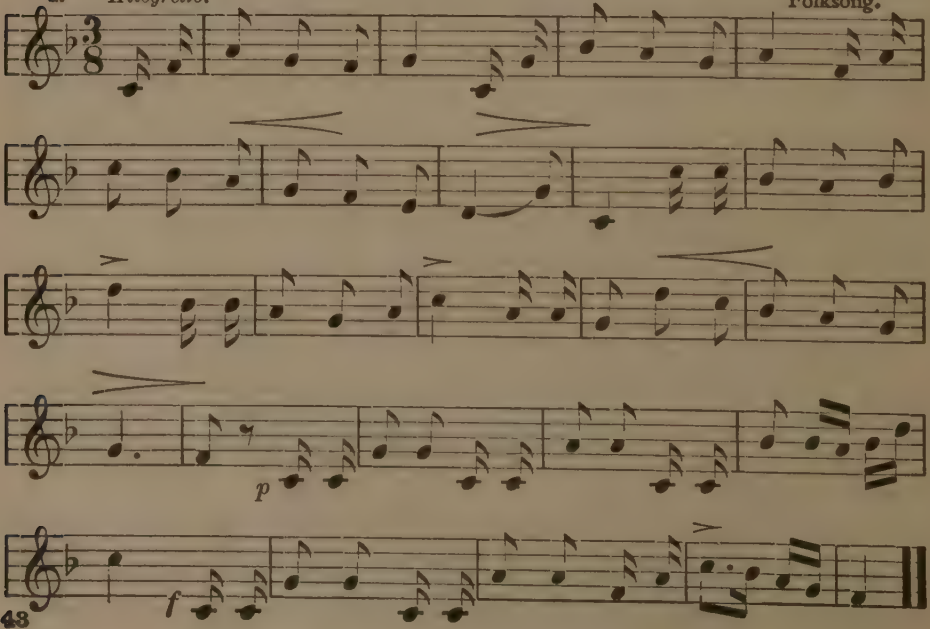


Mol - ly, she's the one I love Most of all, and she my dove.
moth-er loves dear Tom and me, Moth-ers al -ways do, you see.

1. Rhenish Folksong.

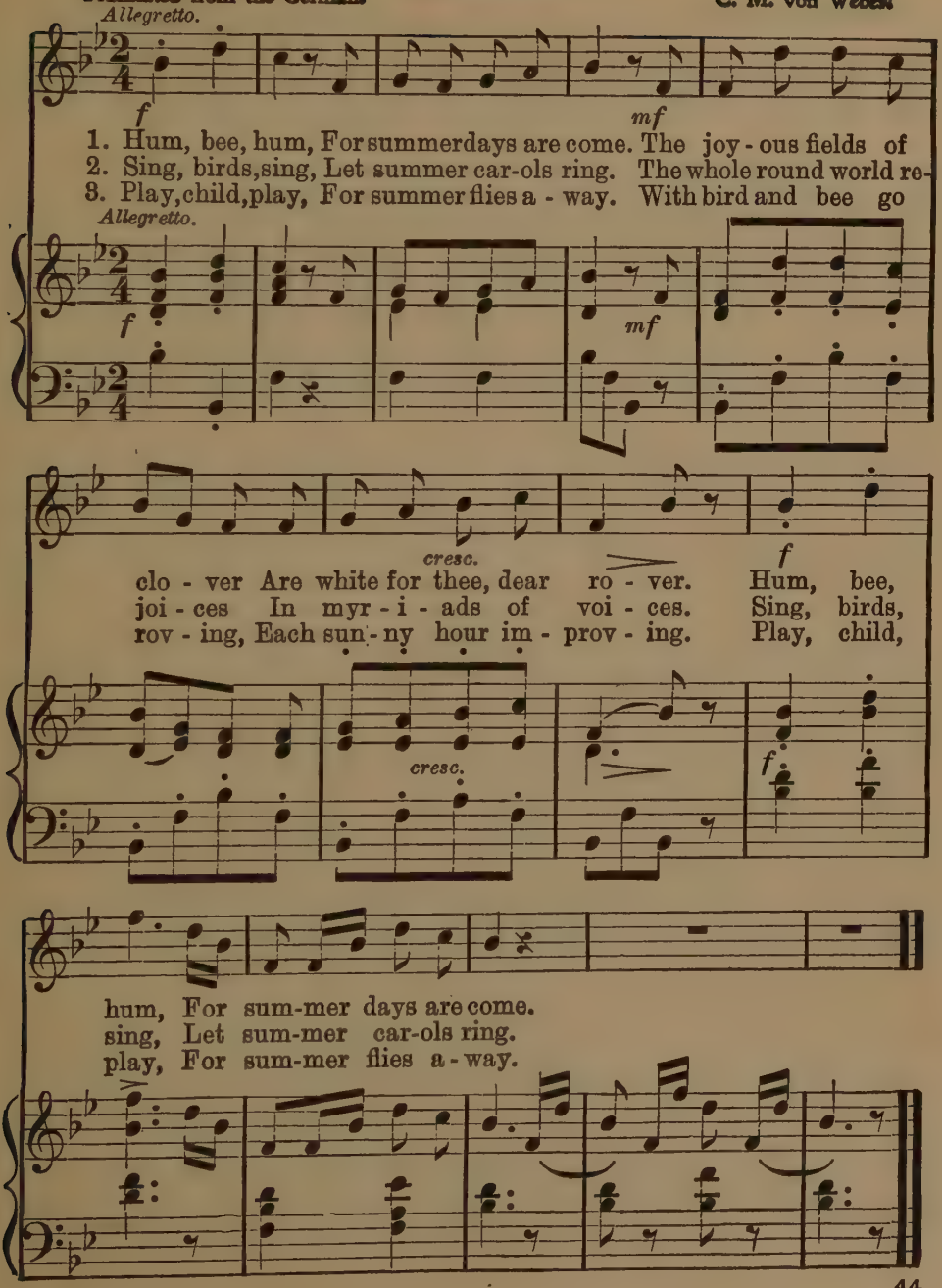


2. *Allegretto.* Folksong.



In Summer.

Translated from the German. C. M. von Weber.



The Shell.

Rebecca B. Foresman. Julia M. Adam.

Andante.

p

1. Up - on the shore I found a shell, I held it to my ear;..... I lis - tened glad - ly, while it sang A sea song, sweet and clear....

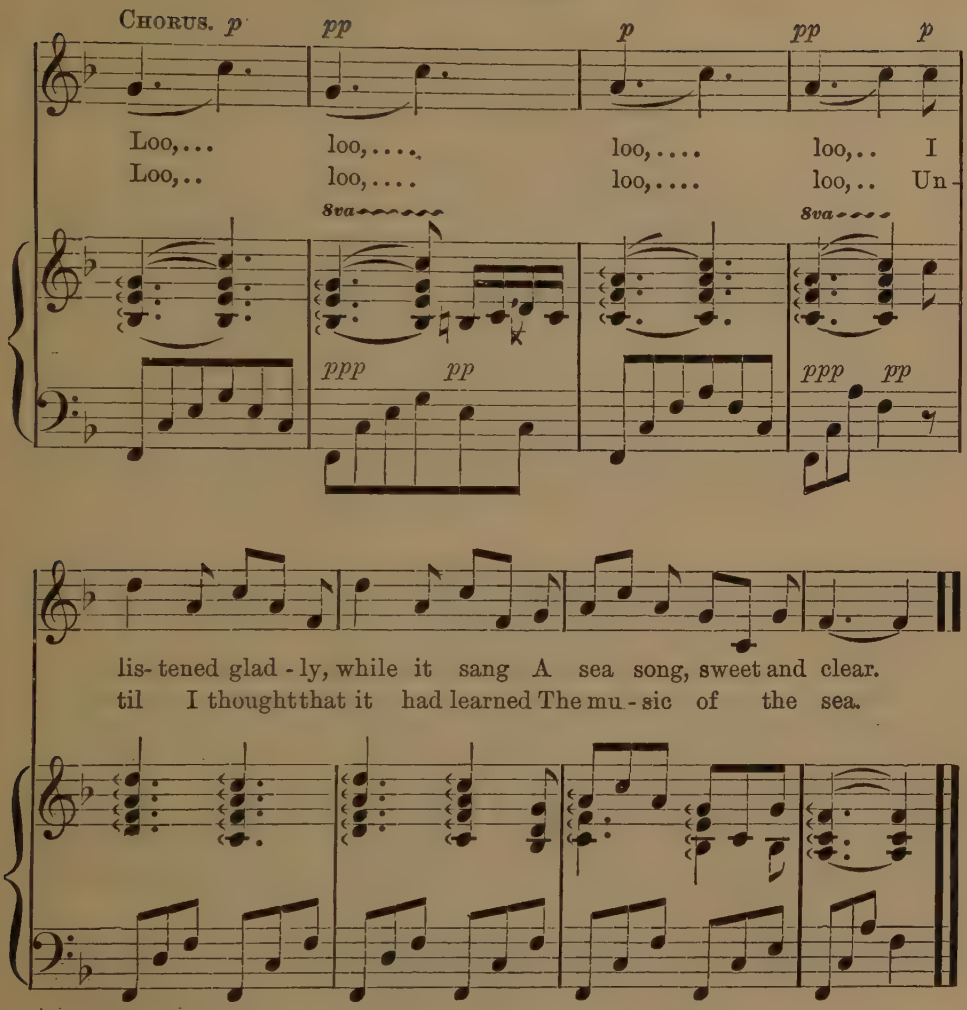
2. And that a lit - tle shell could sing, At first seemed strange to me,..... Un - til I thought that it had learned The mu - sic of the sea.....

Andante.

pp

pp

The Shell.



3. I could but wish the song had words,
For then my little shell
The secrets of the deep blue sea
To me would surely tell.

4. For I had wondered many times
What 'twas the water said,
When it came rushing to the shore
In waves high as my head.

5. But never would the little shell
Tell anything to me;
Although it sang, fore'er it kept
The secrets of the sea.

The King, Old Barbarossa.

Rueckert-Goodrich. Gorsbach.

Moderato.

mf

1. The King, old Bar-ba - ros - sa Sits in his cas - tle deep; Be-
2. He hides himself from mor-tals, For cen - tu - ries to rest; His
3. He took be-low the glo - ry Of his be - lov - ed land, And
4. His throne is made of ivo - ry; He sits and slum-bers there; The

Moderato.

mf

neath the earth he's wait-ing, Sunk in a mag - ic sleep.
hoa - ry head is droop-ing Up - on his wea - ry breast.
once a - gain he'll bring it In his tri - um-phant hand.
ta - ble where he lays his head, Is mar - ble fine and rare.

5. His beard it is not flaxen,
Like fire-brand red it glows,
And through the marble table
Down to the floor it grows.

6. The while he dreams so deeply
Rolls slowly age on age,
But once in many, many years
He beckons to a page.

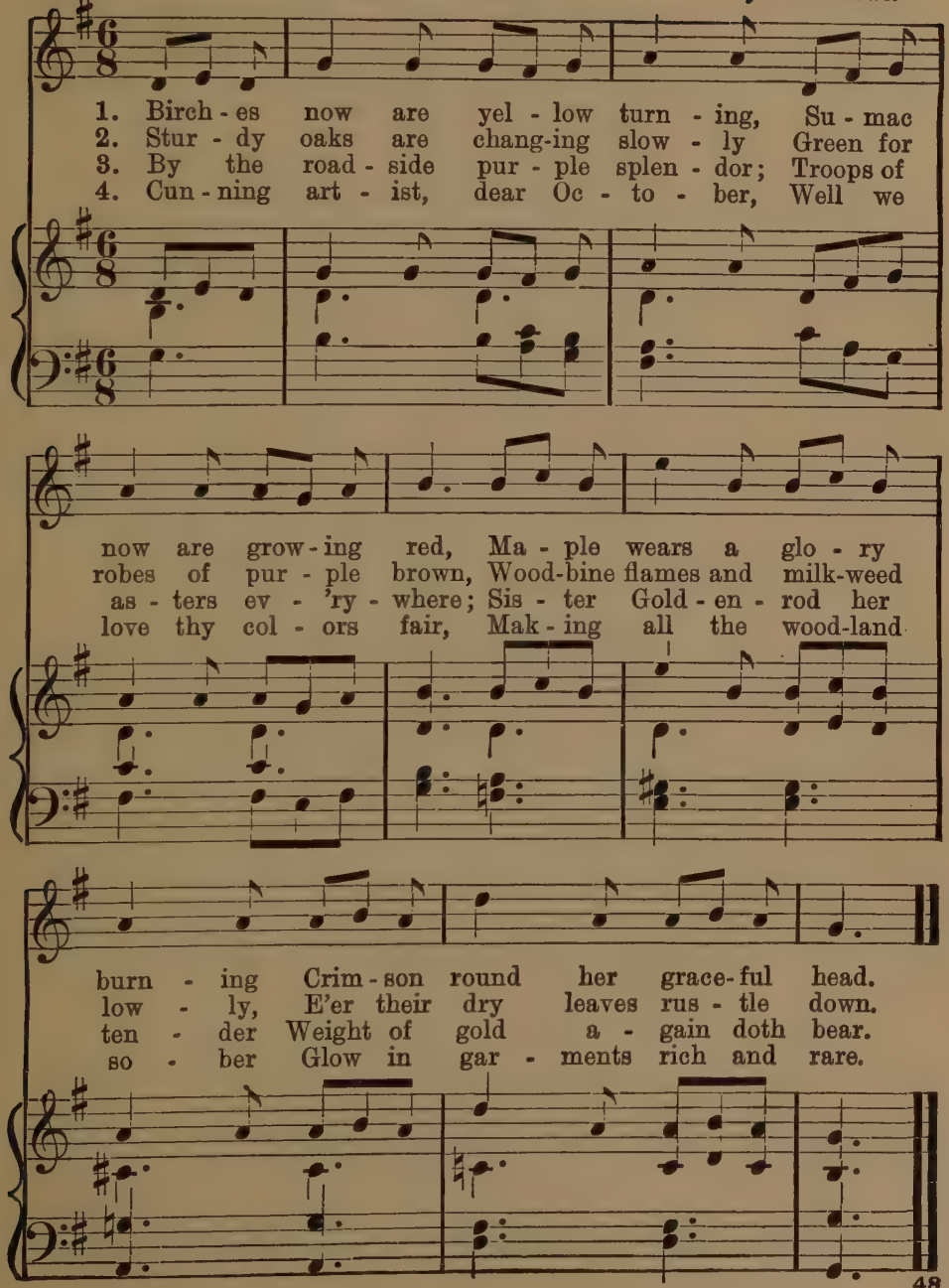
7. He speaks from out his slumber,
"Go forth and mark you well
If round the castle tower
The ravens circle still.

8. And if above the castle
The gloomy flock appears,
Still on and on I slumber
Another hundred years."

October.

Tr. from the German of Groth.

J. K. G. Loewe.



Sunset Breeze.

Murray. *Moderato.* German.

cres. *p* *mf*

1. Soft - ly sighs the sun - set breeze, Ves - per bells are
2. Gent - ly fades the ev - 'ning red, Ves - per chimes are
3. Faint - er beat my puls - es all, Dream - y vis - ions

p *cres.*

ring-ing; O'er the earth on bend-ed knees, O'er the earth on
dy - ing; Na - ture thrills with ho - ly dread, Na - ture thrills with
haunt me; Would that from this bless-ed thral' Would that from this

mf

bend - ed knees Night her veil is fling - ing.
ho - ly dread, Hush'd is e'en her sigh - ing.
bless - ed thrall Naught could dis - en - chant me!

Gently Evening Bendeth.

Andantino. dolce. Fesca.

p

1. Gent - ly ev-'ning bend - eth O - ver vale and hill,
2. Save the wood-brook's gush - ing, All things si - lent rest,
3. Rest-less thus life flow - eth, Striv - eth in my breast,

O - ver vale and hill, Soft - ly peace de - scend-eth,
All things si - lent rest; Hear it rest - less rush - ing
Striv-eth in my breast; God a - lone be - stow - eth

dim. *pp*

And the world is still, And the world is still.
On t'wards o-cean's breast, On t'wards o-cean's breast.
Tran-quil ev-'ning rest, Tran-quil ev-'ning rest.

Rest in the Quiet Shade.

Allegretto grazioso. German.

mf

1. Where the warbling wa - ters flow, And the for - est flow-ers grow;
2. Where for - ev - er mu-sic floats From the woodland songsters' throats,
3 Wea-ri - ly our days have fled, Full of care each hour has sped;

Where no sul - try heats in - vade, Rest we in the qui - et shade.
Where from care and stud-y free, Rest we 'neath the waving tree.
Now we cast them all a - way, Rest we here this Sum-mer day.

mf

Tra-la la la, la, Tra-la la la la, Tra-la la la la la la la la la

p

la la la, Tra-la la la la, Tra-la la la la, Tra-la la la la la la!

Come, Let Us in Song Unite!

1. *Allegretto.* (Round.) German.

Come, let us in song u - nite, Let

2.

ev - 'ry one join the me - lo - di - ous strain, Let

3.

ev - 'ry one join the me - lo - di - ous strain!

To the Setting Sun.

Urner. *Moderato. dolce.* **Naegeli.**

p

1. Gold-en sun of ev'ning, In thy splen - did car
2. Sun, I love to view thee, Since I lisp'd thy name,
3. Oft - en, while saw thee Bright and cloud -less shine,

mf

To the west re - treat - ing, Rich thy glo - ries are!
Since I learn'd thy glo - ries From Je - ho - vah came!
Ho - ly tho'ts came o'er me, Tho'ts of things di - vine!

The Horn.

German. *Allegretto.* **Silcher.**

mf

1. How sweetly sails, O'er hill and dale, The woodhorn's mellow strain,
2. The whisp'ring breeze That fans the trees Those charming sounds prolong,
3. The list'ning ear Is charm'd to hear The mer - ry, mer-ry lays,

Echo. *cres.*

pp *mf*

The wood-horn's mellow strain! The ech - o clear Brings ev - er near
Those charming sounds pro-long; The mountain bright Leaps clear as light,
The mer - ry, mer-ry lays; The voice bursts out in joy - ful shout,

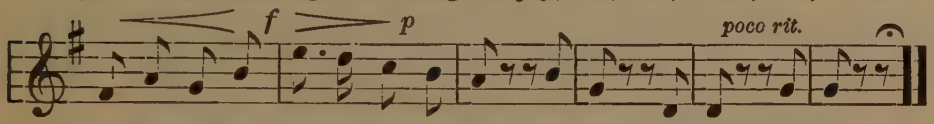
dim. *Echo.* *pp*

The notes a - gain, a - gain, The notes a - gain, a - gain.
And joins the song, the song, And joins the song, the song.
To speak in praise, in praise, To speak in praise, in praise.

The Tomtit.

Goethe. *Allegretto.* Reinecke.

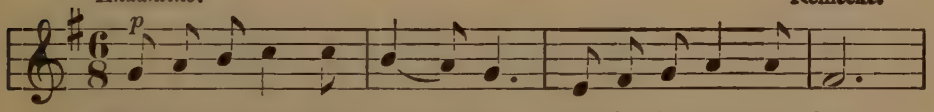
1. A boy once caught a tom - tit gay, hm, hm, so, so, And
2. He laughed a-loud in sil - ly glee, hm, hm, so, so, Put
3. The bird flew high and sang for joy, hm, hm, so, so, And



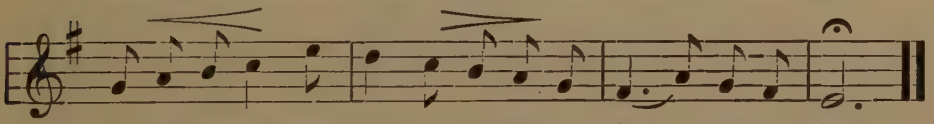
in a cage he put his prey, hm, hm, so, so, hm, hm, so, so.
in his hand right clum-si-ly, hm, hm, so, so, hm, hm, so, so.
laughed to scorn the stu-pid boy, hm, hm, so, so, hm, hm, so, so.

Birdie's Burial.

Bechstein. *Andantino.* Reinecke.



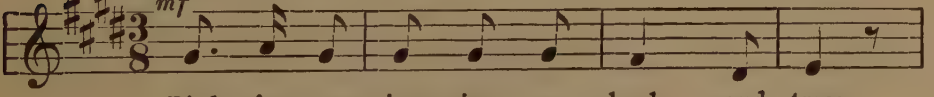
1. Un-der the crim-son flow'r - ets Dug is thy grave so deep,
2. Oh! when he sang so sweet - ly, Mer-ry we were and glad;
3. Waking the Sum-mer ros - es, Sing-ing with morning light,



Un-der the crim-son flow'r-ets, Birdie, we lay thee to sleep.
Now, that our bird is si - lent, We, too, are si - lent and sad.
Now, 'neath the flow'rs of Autumn, Slumber, sweet bird-ie, good-night!

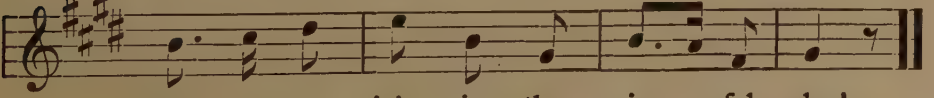
Birdies are Singing on Bush and Tree.

1 *Allegretto.* (Round.) German.



Bird - ies are sing - ing on bush and tree;

2



Oh, let us join in the joy - ful glee!

Wake Up, Little Maud!

German.

mf Allegretto. *cres.*

1. Wake up, lit - tle Maud, 'tis a sun-shin - y day, The kit - ten is
2. Wake up, lit - tle Maud, for on thick - et and tree The bird - ies are

dim.

up, and al - read - y at play; And Maud, like the mer - ri - est
sing - ing as gay as can be, As sweet and as clear can

f

kit - ten can run, And scam-per and frol - ic and laugh at the
lit - tle Maud sing As ev - er the mer - ri - est bird on the

p

fun, And scam - per and frol - ic and laugh at the fun.
wing, As ev - er the mer - ri - est bird on the wing.

Cradle Song.

Weber.

p Andantino. *cres.*

1. Gold-en slum-bers kiss your eyes, Smiles a - wait you
2. Care you know not, there-fore, sleep, While I o'er you

dim. *p* *cres.*

when you rise, Sleep, pret - ty wan - tons, do not
watch do keep; Sleep, pret - ty dar - lings, do not

dim.

cry, And I will sing a lul - la - by!
cry, And I will sing a lul - la - by!

Hark! the Bell's Ding Dong.

Andante. ROUND. Silcher.

1

mf

Hark ! the bell's ding dong Calls us to our song, Calls us to our

2

song,.... to our song. Hark ! the bell's ding,dong Calls us to our

song, Calls us to our song,..... to our song.

Studies.

I.

II.

Spinning Song.

Allegretto. Reinecke.

p

1. Spin, las-sie, spin. The thread goes out and in.
2. Sing, las-sie, sing, A mer - y heart to bring.
3. Learn, las-sie, learn, Your dai - ly bread to earn.

Allegretto.

p

mf Grow-ing like your yellow hair, Sense will grow from year to year.
As your spinning you be-gin Keep a cheerful heart with-in!
Learn to work and learn to pray, Spin - ning on from day to day!

mf

p Spin, las-sie, spin, Spin, las-sie, spin.
Sing, las-sie, sing, Sing, las-sie, sing.
Learn, las-sie, learn, Learn, las-sie, learn.

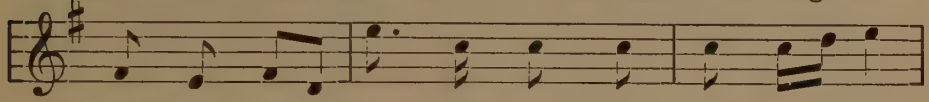
p

Drill Song.

Folksong.

mf Andante.

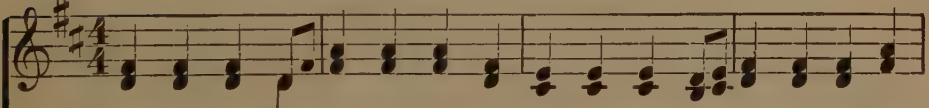
1. Let us have a drill to - day, March a - long in
2. Step - ping all in time we go, Sol - diers march-ing
3. Ac - tive feet and read - y rhyme, Steps and voic - es
4. In two ranks let us di - vide, March a - long on



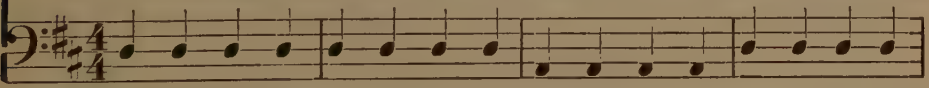
grand ar - ray; And who - ev - er steps the best
in a row; As we gai - ly move a - long,
well must chime; Left foot, right foot, for - ward, all.
eith - er side; And soon march - ing as be - fore,

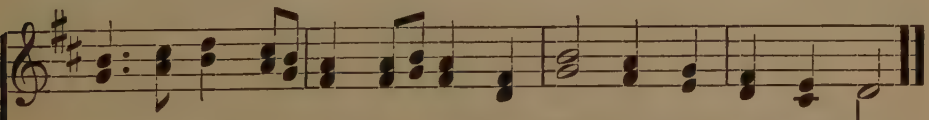
Shall be cap - tain o'er the rest, Lead us on our way.
Sing - ing still our marching song, March-ing to and fro.
March on, chil-dren, great and small, March a - way in time.
Each his part - ner has once more: Then the drill is o'er.

Now All, Good-Night.

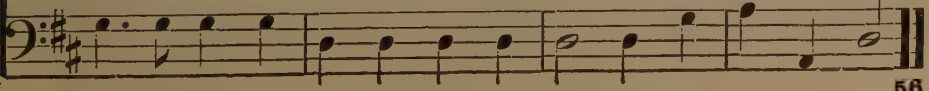


1. Now the qui - et shades are falling, Soft-ly round our humble dwelling,
2. Ho - ly an-gels round us bending, Peace on love's bright wings descending,
3. Hand in hand our path pur - su-ing, Day by day our joys re-new-ing,





Sweet our ev-'ning hymn is swell-ing, Now all, good-night, good-night!
With our ev-'ning wor - ship blending, Now all, good-night, good-night!
Here our words and deeds re-view-ing, Now all, good-night, good-night!



From the Bright Blue Heavens.

Hey. *Andante.* Reinecke.

mf

1. From the bright blue heav-ens with the an - gels mild God, our
2. With a fa - ther's kindness gives him dai - ly bread, Shields from

p

lov - ing Father, looks on ev - 'ry child. Lov-ing-ly He lis - tens
ev - 'ry dan-ger ev-'ry lit - tle head. Tell all lit - tle chil-dren

p

Rit.

to each lit - tle pray'r, Watches ev-'ry foot-step with a fa-ther's care
of this Fa-ther true, Who will ne'er forsake them if His will they do.

My Mother's Eyes.

Schults. *Andantino. Dolce.* Reinecke.

mf

1. In thine eyes, O moth-er dar-ling, I could gaze the live-long day;
2. By my cra-dle, moth-er dar-ling, Thy dear eyes have watched me long;
3. By my sick-bed, moth-er dar-ling, Thou hast watched me ma-ny a night,
4. In thine eyes, O moth-er dar-ling, I could gaze the live-long day,

My Mother's Eyes.

Cres. *Dim.*

Read-ing there the love ana sweetness, All that they so fain would say.
Watched me soft in slum-ber ly-ing, Lulled to rest by thy sweet song.
Pray-ing to the Lord to save me, Thy poor child, from death's dark night.
Read-ing there the love and sweetness, All that they so fain would say.

Sleep, Baby, Sleep!

German. *Moderato. Dolce.* German.

p

1. Sleep, ba - by, sleep! Thy fa - ther watch-es the sheep,
2. Sleep, ba - by, sleep! The large stars are the sheep,

Thy moth - er is shak-ing the dream - land tree, And
The lit - tle stars are the lambs I guess; The

down falls a lit - tle dream on thee. Sleep, ba - by, sleep!
gen - tle moon, the shep-herd - ess. Sleep, ba - by, sleep!

When the Boats Come Home.

T. Moore — W. Volkmann.

Andante.

mf

1. There's light up - on the sea to - day And glad-ness on the
2. We tend the chil - dren, live our life, And toil, and mend the
3. There's glo - ry on the sea to - day, The sun - set gold is

strand; Ah! well ye know that hearts are gay When
nets; But is there ev - er maid or wife Whose
bright; Me-thought I heard a grand - sire say, "At

sails draw nigh the land. We followed them with thoughts and tears Far,
faith - ful heart for-gets? We know that cru - el dan - gers lie Be -
eve it shall be light." O'er waves of crystal, touch'd with fire, And

far a-cross the foam; Dear Lord, it seems a thousand years Un -
neath that shining foam, And watch the changes in the sky Un -
flakes of pear - ly foam, We gaze, and see our hearts' de-sire, The

til the boats come home, Un - til the boats come home.
til the boats come home, Un - til the boats come home.
boats are com - ing home, The boats are com - ing home.

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Oh! Round and Round We're Going.

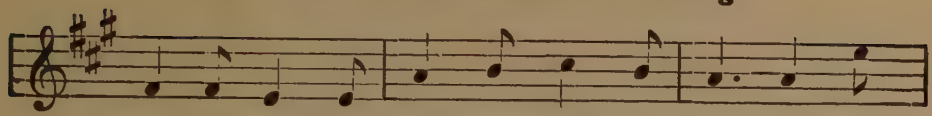
Tr. from the French by Helen Goodrich. — French.

Allegretto.

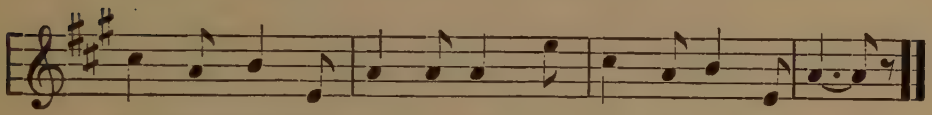
mf

1. Oh! round and round we're go-ing, We dance a-long and we
2. Oh! round and round we're go-ing, We dance a-long and we
3. Oh! round and round we're go-ing, We dance a-long and we
4. Oh! round and round we're go-ing, We dance a-long and we

Oh! Round and Round We're Going.



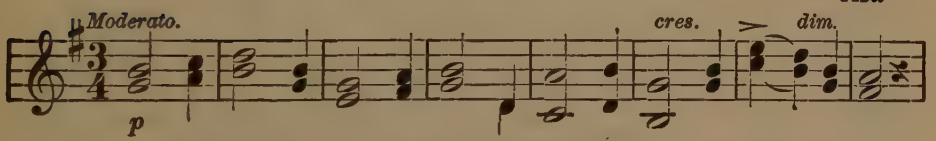
sing a song; The May - time flowr's are grow - ing, And
sing a song; The brooks are o - ver - flow - ing, The
sing a song; The wil - low buds are show - ing, The
sing a song; In sun - shine, fields are glow - ing, The



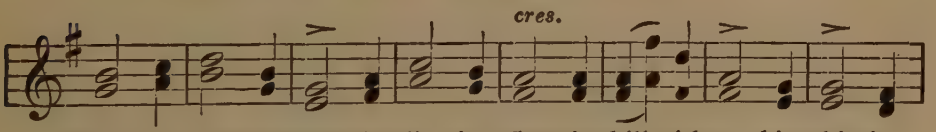
all the world is gay to-day, And all the world is gay.
pear tree blooms so fair, so rare, The pear tree blooms so fair.
birch gleams out in white bedight, The birch gleams out in white.
lark will sing her song ere long, The lark will sing her song.

In the West the Sun Declining

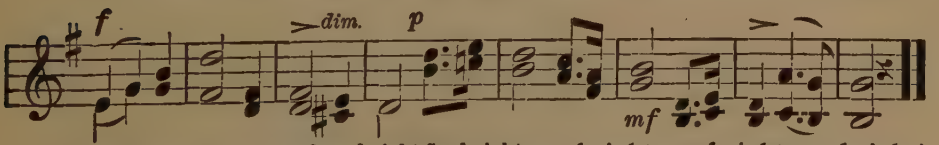
Abt.



1. In the west the sun declining Sinks beneath the mountain height,
2. Bleaker winds the flow'rs benumbing, On the earth the crick-et sings;
3. Man now seeks his peaceful dwelling, Circles round the rud - dy blaze,



Tints the clouds with golden lin - ing, Sets the hill with ru - bies shin-ing,
Home the la - den bee flies humming; And the drow-sy bat is com-ing,
Of the sweets of la - bor tell - ing Till his heart, with rapture swelling,



Then bids all the world good night, Good night, good night, good night, good night!
Darting on his leathern wings. Good night, good night, good night, good night!
Grateful gives his Maker praise. Good night, good night, good night, good night!

O Come, Come Away.

W. E. Hickson.

Allegro.

1. O, come, come a - way, From la - bor now re - pos - ing, Let
2. From toil and from care, On which the day is clos - ing, The
3. While sweet Phil-o - mel, The wea - ry trav-'ler cheer - ing, With
4. The bright day is gone, The moon and stars ap - pear - ing, With

bu - sy care a - while for-bear, O come, come a - way.
hour of eve brings sweet reprieve, O come, come a - way.
eve-ning song her notes pro-long, O come, come a - way.
sil - v'ry light il - lume the night, O come, come a - way.

Come, come, our so - cial joys re - new, And there with trust and
O come where love will smile on thee, And round the heart will
In answ'ring song of sym - pa - thy, We'll sing in tune-ful
We'll join in grate-ful songs of praise, To Him who crowns our

friendship, too, Let true hearts welcome you, O come, come a - way.
glad-ness be, And time fly mer - ri - ly, O come, come a - way.
har - mo - ny, Of hope, joy, lib - er - ty, O come, come a - way.
peaceful days With health, hope, happiness, O come, come a - way.

The Miller.

Rebecca B. Foresman. L. Gruenberger.

Andante.

mf

1. Behold the dust-y mil - ler, He is a jol-ly fel - low; Through-
2. "The world may call us dust - y, Ha, ha, we're never rust - y. Turn
3. "Perhaps we make a clat - ter, But Oh! what does it mat-ter? If

Andante.

mf

out the livelong day he sings, His voice above the mill-wheel rings, "There's
round, my wheel, turn round and round Un - til the corn and wheat are ground; No
you and I were always still The farmers could not find the mill; We

noth-ing worth the mind-ing, Good wheel, when you are grinding.
mat - ter what the weath-er, Good wheel, we work to - geth - er.
are not worth the find - ing, Good wheel, unless we're grinding."

Sicilian Mariner's Song.

Folksong.
Arr. by C. Reinecke.

Andantino.

1. The ship glides o'er the o - cean, Fi-do-lin! With swift and gentle mo - tion, Fi-do-lin! Far distant is the strand, Waters flowing, breezes blowing Waft me from my native land, Fi-do - lin, lin, la.
2. Ye blue waves rolling hith - er, Fi-do-lin! Oh! tell me whence and whith-er, Fi-do-lin! If from yon foreign strand, On for-ev-er, resting nev - er, Roll on to mine own dear land, Fi-do - lin, lin, la.
3. The song in distance ring - ing, Fi-do-lin! At home I'll soon be sing - ing, Fi-do-lin! A year will soon be o'er, Leaving sadness, bringing gladness With my songs for ev-er-more, Fi-do - lin, lin, la.

p dolce.

mf

Sea Horses.

Hamish Henry. Eleanor Smith.

Con moto.

1. I saw them plunging thro' the foam, I saw them pa - cing up the
2. In fear they leapt up-on the land, In fear they fled be-fore the
3. To-day they plung'd right thro' the foam, To-day they pranc'd right up the

Con moto.

shore, A thousand hors-es, row on row, And then a thousand more.
wind, And, prancing, plunging, on they raced—The huntsman raced be - hind.
shore, A thousand hors-es, row on row, And then a thousand more.

Suggestive Studies.

I.

II.

III.

Lullaby.

German.

Andante con moto.

p *Dolce.*

1. Lul - la - lul - la - by, Close that sleep-y eye, Loud-ly does the
2. Darling close thine eyes, Loud the winds a - rise, Now the hare pricks
3. Rest, my ba - by dear, Thou hast nought to fear, Now the pig-eon
4. Close thine eye-lids fast, Beg-gar's home at last, In the thick-et

watch-dog bark, He has bit the beg-gar, hark! He has torn the
up her ear, For she hears the huntsman near, And she feels in
roams for-lorn, Forced to seek a grain of corn, From the nest her
rests the hare, Here the hunt-er can-not scare, Now the pig-eon

p

Cres.

beg - gar's tat - ters, While the rain so loud - ly pat - ters,
such a flur - ry, From the mead - ow she must hur - ry,
young are peep - ing: "What so long is moth - er keep - ing,
food is bring - ing, To the nest her light way wing - ing,

mf *pp piu lento*

Quick the man must fly, must fly, Close that sleep - y eye!
Off she frightened flies, she flies, Dar-ling, close thine eyes!
Would that she were here, were here!" Thou hast nought to fear.
Birds are still at last, at last, Close thy eye - lids fast!

Grenadier's Song.

Hebel. **Silcher.**

Allegretto.

mf

1. When in the field, To none I yield! 'Tis my proud-est boast, you see,
2. When in the field, To none I yield! Tho' I have no house in-deed,
3. When in the field, To none I yield! If I have no coin to-day,
4. When in the field, To none I yield! In my purse I may have nil,
5. When in the field, To none I yield! Foes may come by two or three,

A bold Gren-a-dier to be, Strong in limb and heart so free,
Ev-'ry one doth serve my need; But....if I have no bed,
To mor-row will bring in my pay; Till then each one doth lend, nor
But I have to-bac-co still; If I've none I on-ly joke,
My sa-bre soon shall set me free; If a fourth should make me fall,

How could I bet-ter be? Mine is the world, When I'm in the field!
On the earth I sleep in-stead, Mine is the world, When I'm in the field!
stays to reck-on with a friend, Mine is the world, When I'm in the field!
And the nut-tree leaves I smoke, Mine is the world, When I'm in the field!
I will trust in God for all, Mine is the world, When I'm in the field!

Summer is Here.

J. A. P. Schultz.

Allegro.

mf

1. Ev - 'ry gold - en morn - ing, Her locks with jewels a-dorn - ing,
2. Sum-mer sets a - dan - cing, Fills with joy en-tran-cing
3. Chil-dren, let's be mer - ry, To the mead-ow hur - ry,

Allegro.

mf

cresc. *mf* *cresc.*

Shows the glo - ry near; Thrush and lark proclaim it, Happy children
Chil-dren, birds, and flowers; Skips the kid on the mountain, Darts the fish in
Dancing and skipping like these. Orchards yield us their cherries, Wood-lands give us

cresc. *dim.* *mf* *cresc.*

f

name it, "Sum-mer, love - ly sum-mer's here."
foun - tain, Blossoms spring thro' sunny hours.
ber - ries, Rob - ins, music, and shade of trees.

f *dim.*

Spirit of the Summer-Time

Wm. Allingham. *Andante.* Old Irish Folksong.

mf

1. { O spir - it sweet of sum - mer - time, Bring back the ros - es to the dells, } The swal-low from her
2. { Bring back the singing, bring the scent Of mead-ow lands at dew - y prime; } Oh! bring a-gain my

mf

dis - tant clime, The hon - ey bee from drow - sy cells.
hearts con - tent, Thou spir - it sweet of sum - mer - time.

Prayer at Morning.

Moderato. German.

p

1. To Thee, Fa - ther, cheer - ful thanks I pay;
2. Sweet - est slum - ber night has giv - en me;
3. This day dawn - ing bring - eth new de - light,
4. Heav-'nly Fa - ther, oh! Thy bless - ing give,

Thou hast brought me to an - oth - er day.
Sleep re - fresh - ing makes me strong to be.
Let me, Fa - ther, spend it, then, a - right!
That o - be - dient I may ev - er live!

Little Birdie.

Tennyson. J. A. Hiller.

Allegretto.

mf

1. What does lit - tle bird - ie say, In her nest at peep of day?
2. What does lit - tle ba - by say, In her bed at peep of day?

"Let me fly," says lit - tle bird-ie, "Mother, let me fly a - way!"
Ba - by says, like lit - tle bird-ie, "Let me rise and fly a - way?"

p

"Bird - ie, rest a lit - tle long-er, Till the little wings are stronger."
"Ba - by, sleep a lit - tle long-er, Till the little limbs are stronger."

mf *dim.*

So she rests a lit - tle long-er, Then she flies a - way, a-way.
If she sleeps a lit - tle long-er, Ba - by, too, shall fly a-way.

The Field Daisy.

Andantino. Reinecke

p Dolce.

1. I'm a pret - ty, lit - tle thing, al-ways com-ing with the spring;
2. Lit - tle la - dy, when you pass light-ly o'er the ten-der grass,

cres. *mf*

In the mead - ow green I'm found, peeping just a-bove the ground,
Skip a - bout but do not tread on my meek and modest head,

p *calando.*

And my stalk is cov - ered flat with a white and yel-low hat.
For I al-ways seem to say, "sure - ly, win-ter's gone a - way."

Distant Bells Are Softly Pealing.

Andante. German.

p dolce.

1. Distant bells are soft-ly peal-ing, Peal-ing o'er the az-ure deep;
2. As I list-en to their measures, Like the flow of ves-per chimes,
3. And when song and music round us All their pleasing pow'r have thrown,

Seem they like sweet voices stealing From the shores of night and sleep,
Voic-es which the mem'ry treasures Seem to float from happier climes,
Come those voic-es, soft-ly, gent-ly, To my spir-it all a-lone;

Seem they like sweet voices steal-ing From the shores of night and sleep.
Voic-es which the mem'ry treasures Seem to float from happier climes.
Come those voic-es, soft-ly, gent-ly, To my spir-it all a-lone.

Jack Frost.

Beebee. German.

Allegro marcato.

mf *cres.*

1. Old Jack Frost has come to town, boys, Win-ter's dear-est chos-en friend;
2. Such a qui-et, wir-y fel-low, But his han-di-work is seen
3. He will nip your toes and fin-gers But he'll help to draw your sled;

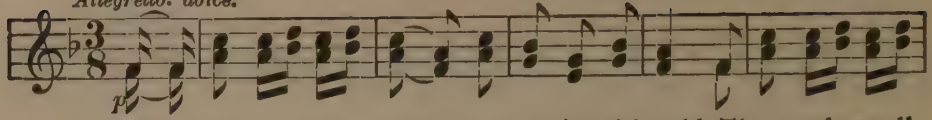
He will sport up-on the breez-es, And a sea-son with us spend.
In the pic-tures on the glass-pane And the wa-ter's crystal sheen.
And he'll set your blood a-tin-gling, Till your cheeks are ros-y red.

f

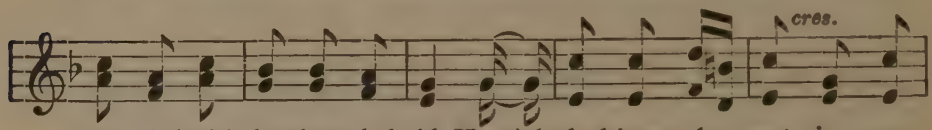
La la la la la, la la la la la, La la la la la la la la la la.

Hunting Song.

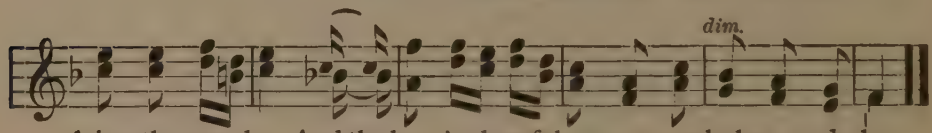
Paul Whitehead. *Allegretto. dolce.* **Andre.**



1. The sun from the east tips the mountains with gold; The meadows all
2. Let the drudge of the town make rich-es his sport, The slave of the



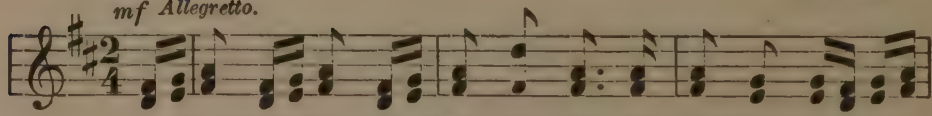
span-gled with dewdrops behold. Hear! the lark's ear - ly mat - in pro-
state hunt the smiles of a court,—No care and am - bi - tion our
CHO.—With the sports of the field there's no



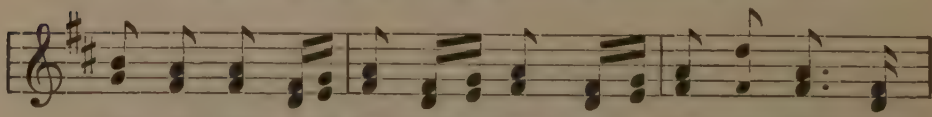
claims the new day, And the horn's cheerful summons rebukes our de-lay.
pas-time an - noy, But in - no-cence still gives a zest to our joy.
pleas-ure can vie, While joc - und we fol - low the hounds in full cry.

O Summer Morning.

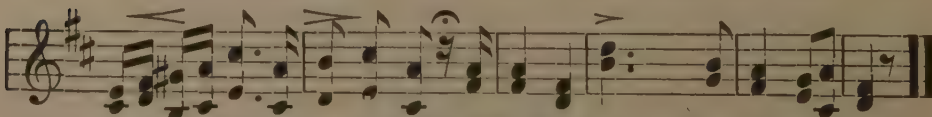
E. Fitzball. *mf Allegretto.* **C. A. Kern.**



1. O Sum - mer morn-ing fresh and bright, When in the hedge wild
2. When skies look blue and birds sing sweet, And dewdrops glit - ter



ros - es blow, And per - fumed breez - es pure and light Scarce
on the thorn, And dai - sied car - pets tempt the feet,—Oh!



wave the green boughs to and fro, Scarce wave the green boughs to and fro.
love - ly, love-ly then art thou, Oh! lovely, love - ly then art thou.

In the Wood.

Marzano. Wuerfel.

mf *Allegro.*

1. How love - ly is the wood, The green, the shad - y wood!
2. How we de - light to roam With - in our leaf - y home!
3. What pleasant sounds we hear Float down the wood so clear!

f

When mild - ly the breezes are blow-ing, And free - ly our voic - es are
The branches are quiv-er-ing o'er us, And murmur their greetings be-
The ech-oes that an-swer our singing, From far the dim mes - sa - ges

flow - ing, Are flow - ing a - bout the wood, The
fore us All through the mist - y wood, The
bring-ing, From deeps with - in the wood, The

1st and 2nd verses. *3rd verse.*

f

green, the shad - y wood.
green, the gold - en wood.
green, the hap - py wood. Hal-loo! hal-loo! hal - loo!

Violet, My Violet!

Moderato. Staab.

p dolce. *cres.*

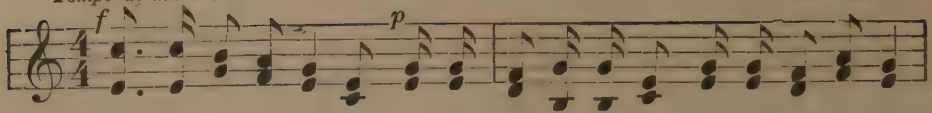
1. Vi - o - let, my vi - o-let, In my garden growing, Why look'st thou so
2. Vi - o - let, my vi - o-let, In-no-cent thy face is, Dost thou hide the

mf *p più lento.*

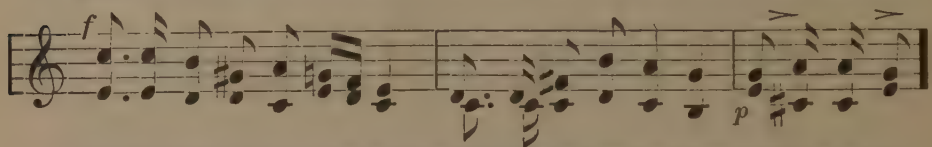
know-ing, In my gar - den growing, In my gar-den grow-ing?
gra - ces Un - der-neath thy fa - ces, Un - der-neath thy fa - ces?

Rataplan.

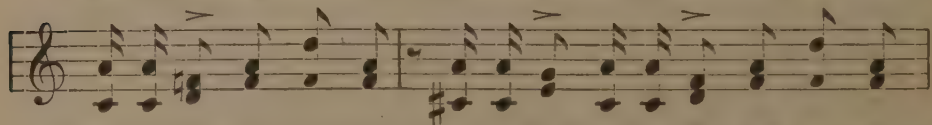
Tempo di marcia. Reinecke.



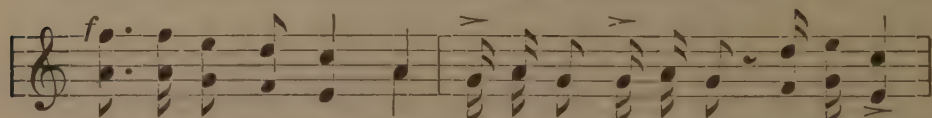
1. March like gallant soldiers, ra - ta-plan, ra - ta-plan, ra-ta-plan, plan, plan.
2. March like gallant soldiers, ra - ta-plan, ra - ta-plan, ra-ta-plan, plan, plan.
3. March like gallant soldiers, ra - ta-plan, ra - ta-plan, ra-ta-plan, plan, plan.



Boldly forwards, man for man; march like gallant soldiers. Rrrr, rataplan,
I'll be lieutenant to - day, and will drill our soldiers. Rrrr, rataplan,
Take good heed, keep step, I pray, marching boldly onwards. Rrrr, rataplan,

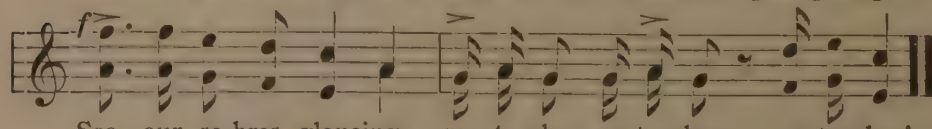


How our plumes are dancing; Ra - ta-plan, and our war-steeds prancing;



See our sa - bres glanc-ing, ra-ta-plan, ra-ta-plan, ra - ta-plan,

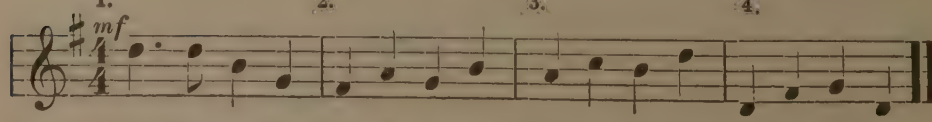
ra-ta-plan, ra-ta-plan, plan, plan, ra-ta-plan, ra-ta-plan, plan, plan,



See our sa-bres glancing, ra - ta-plan, ra-ta-plan, ra-ta-plan!

Little Need We, to Be Happy.

Allegro. (Round.) German.



Lit - tle need we, to be hap-py, And who's happy is a monarch.

The Stars.

G. Berthold. C. Gramm.

Moderato.

p

1. Stars that shine so sil - ver bright Thro' the long hours of the night,
2. Peace is yours, and blessed calm, Sweet as ech - oes of that psalm
3 Us that peace and calmness lend, Pity-ing stars, that o'er us bend;

mf

Lov - ing eyes you seem to be, Watch - ing o'er us
Glimmering choirs of star - lets sung When the heav'ns and
Stead-fast may we be and true, Our un - swerv - ing

p

ten - der - ly, Watch - ing o'er us ten - der - ly.
earth were young, When the heav'ns and earth were young.
way pur - sue, Our un - swerv - ing way pur - sue.

Now We Are Met.

ROUND.

S. Webbe.

1 *Andante.*

mf

Now we are met, let mirth a - bound, Now we are met, let mirth abound.

2

And let the catch, And let the catch, And let the catch and glee go round.

3

And glee go round, and glee go round, let the catch and glee go round.

Let Us Sing and Dance!

CANON FOR THREE SOPRANOS.

Allegretto. Hauptmann. From op. 50.

mf 1st SOPRANO.

Let us sing and dance, and spring, our youth and life en - joy - ing,

Let us live in mer - ri - ment, free from care and from dis - tress.

Let us sing, and dance, and spring, our youth and life en - joy-ing,

mf 2d SOPRANO.

Let us sing, and dance, and spring, our youth and life en - joy-ing,

Let us live in mer - ri - ment, free from care and distress. Let us

Let us live in mer-ri-ment, free from care and from dis - tress.

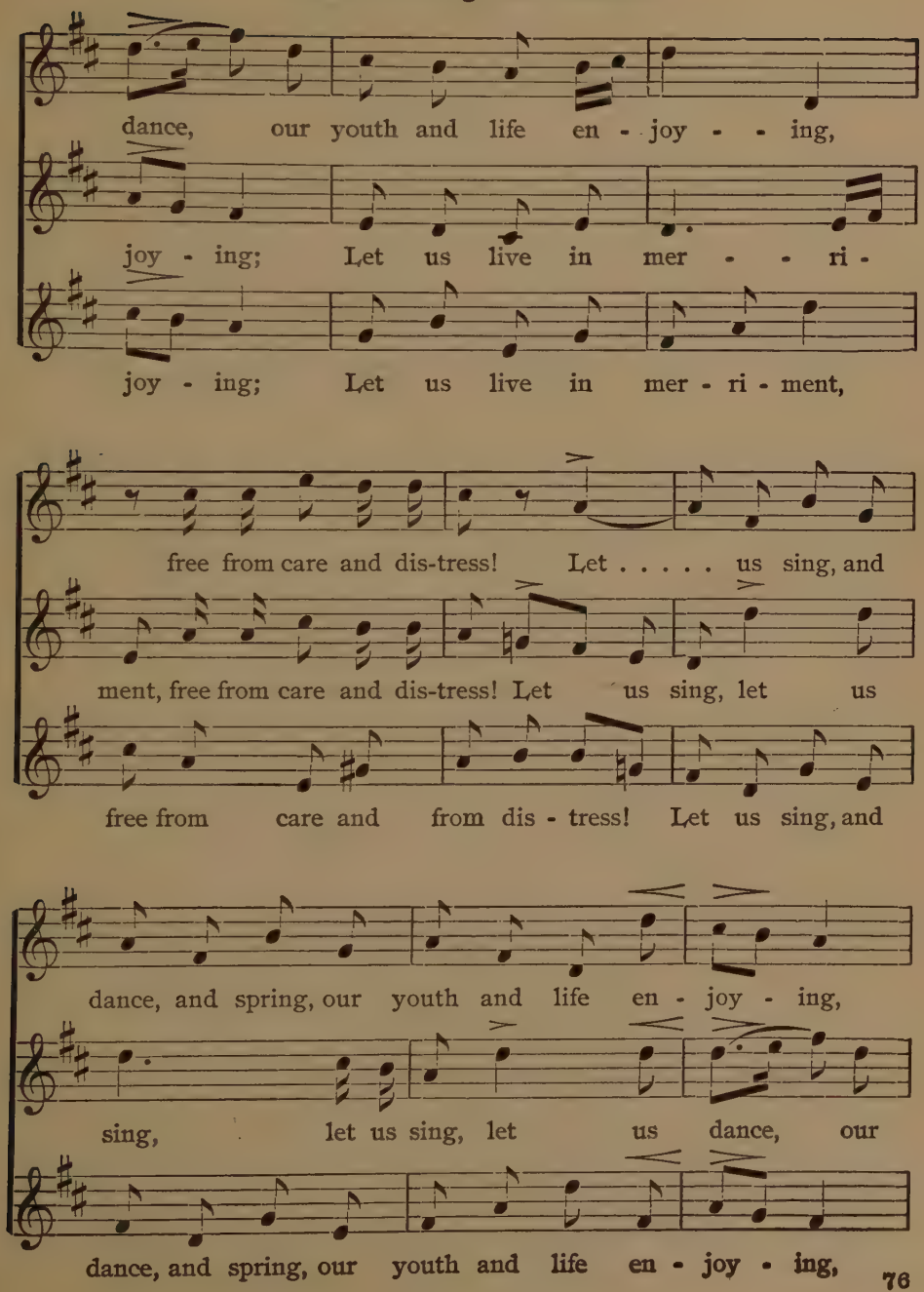
sing, let us sing, let us sing, let us

Let us sing, and dance, and spring, our youth and life en-

mf 3d SOPRANO.

Let us sing, and dance, and spring, our youth and life en-

Let Us Sing and Dance!



Let Us Sing and Dance.

Let us live in mer - ri - ment, free from care and

youth and life en - joy - ing, free from care and dis-

Let us live in mer - - ri - ment, free from care and dis-

from dis - tress! Let us sing, and dance, and spring, our youth and life en-

tress! Let . . .. us sing, and dance, and spring, our youth and life en-

tress! Let us sing, let us sing, let us sing, let us

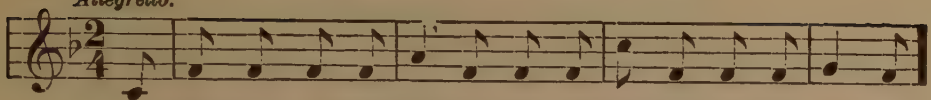
joy - ing! Let us live in mer - ri-ment, free from care and distress!

joy - ing! Let us live in mer - ri-ment, free from care and distress!

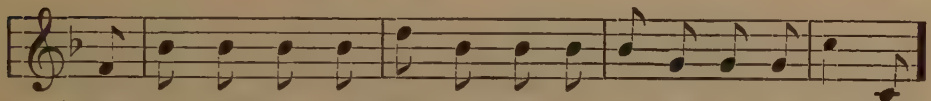
dance! Oh! let us live in mer - ri-ment, free from care and distress!

The Maid and the Hazel-Tree.

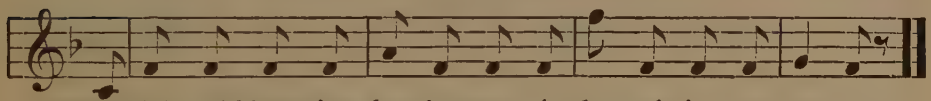
Allegretto.



1. A maid - en to the woods one day, Goes forth to gath-er ros - es;
2. "Good morning, lovely ha - zel-tree, Say, why are you so blooming?"
3. "Why, I'm so fair, sweet ha - zel, mine, I'll tell thee straight the reason;
4. "You eat good bread, drink nature's wine, And that's why you're so charm-ing?



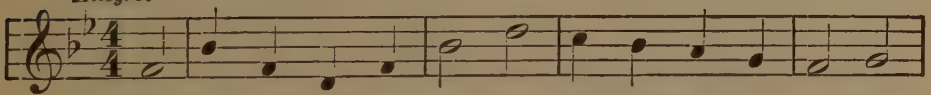
When lo! all bloom-ing by the way, A ha - zel in - ter - pos - es;
"The same to you, fair maid," said she, "And why are you so charming?"
I eat good bread, drink nature's wine, And each in prop-er sea - son;
I drink the dew-drops ev - 'ry morn, And that's why I'm so blooming;



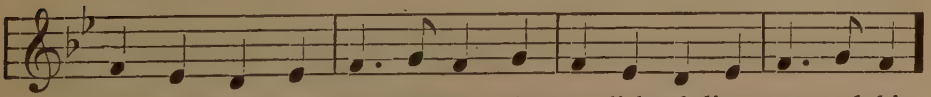
When lo! all bloom-ing by the way, A ha - zel in - ter - pos - es.
"The same to you, fair maid," said she, "And why are you so charming?"
I eat good bread, drink nature's wine, And each in prop-er sea - son."
I drink the dew-drops ev - 'ry morn, And that's why I'm so blooming."

The Wonderful Inn.

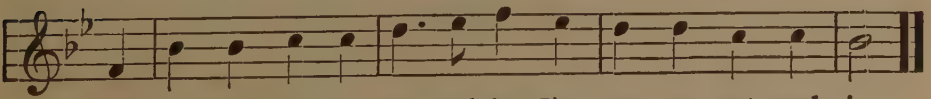
Allegro.



1. In Po-land there's an inn, In Po-land there's an inn; In
2. A pret - ty maid is there, A pret - ty maid is there—A
3. And at the door all day, And at the door all day, This



Po-land there's a Po - lish inn, Where Po-lish sol-diers stout and thin,
serv - ing maid of beau-ty rare, Who brings each guest the choicest fare,
pret - ty maid - en stands all day, And welcomes all who pass that way,



Are al - ways flock-ing out and in, For - ev - er out and in.
Who brings each guest the choicest fare The host-ess can pre - pare.
And wel-comes all who pass that way, For here there's naught to pay.

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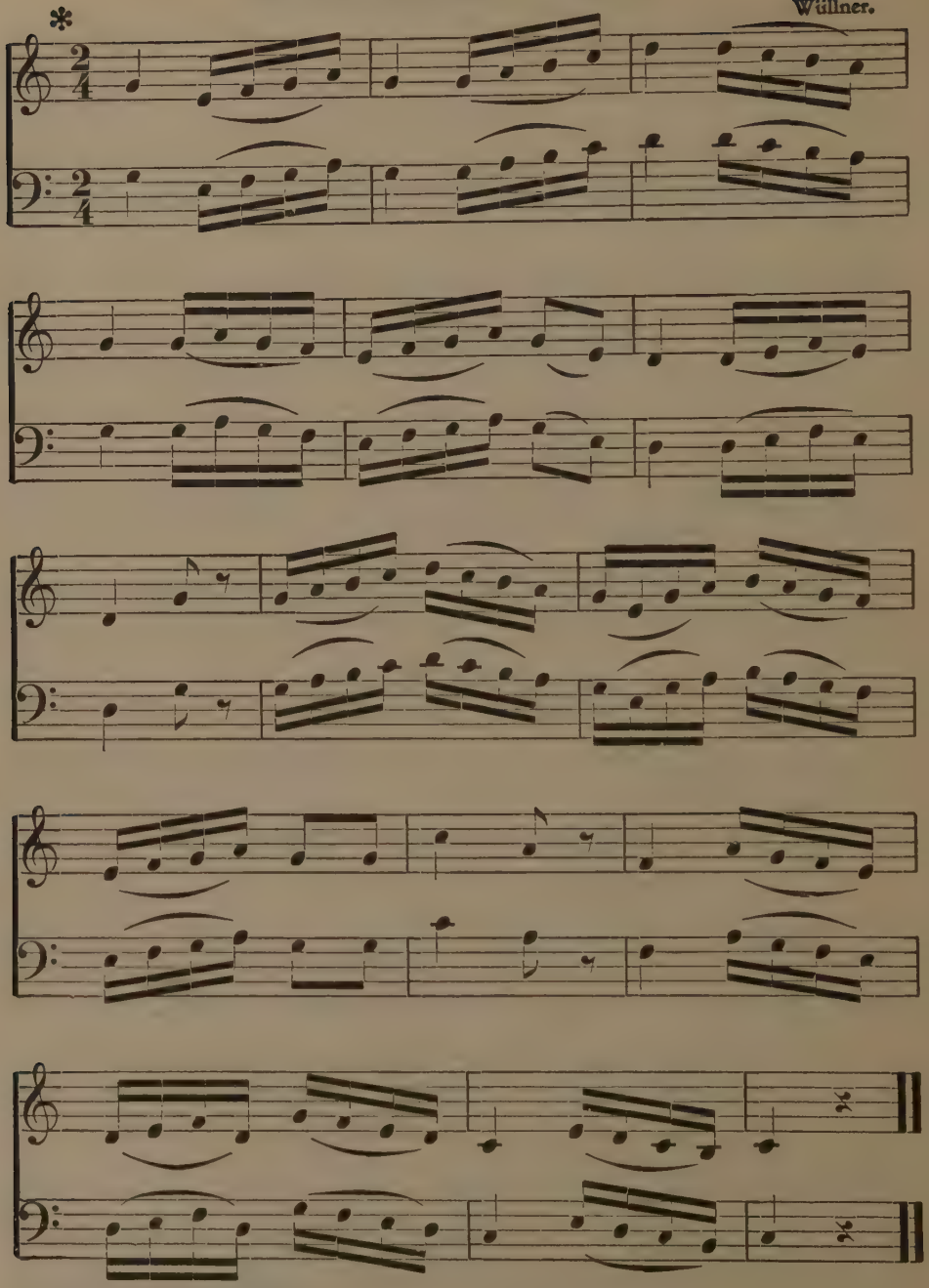
Exercise for Sight Reading.

Wüllner.



*Sing rapidly by syllable.

Studies in the Chromatic Scale.

These exercises should be sung with an instrument at first. They should be practiced till they can be sung accurately with perfect freedom.

1 2 1 2

Do Si Do Sol Fi Sol La Si Do Si La Do Re Me Re Do

1 2 1 2

Sol La Si Do Re Mi Fa Do Re Mi Fa Sol La Se Re Do Si La Do Se La Sol

1 2 1 2

Sol La Si Do Mi Fi Ti La Do La Ti La Do Do Ti La

1 2 1 2

La Do Mi Do La Do Me Sol Me Do Do La Ti La Do Ti Ti La

Do Si Do Re Di Re Mi Ri Mi Fa Mi Fa Sol Fi Sol La Ti La Si Li Si Do

Wüllner.

The Wild Rose.

Werner.

Moderato.

1. Once I saw a sweet-brier rose, All so freshly blooming, Bathed with dew and blush-ing fair, Gen-tly waved by balm - y air, All the air per- fum-ing; Gen-tly waved by balm-y air, All the air per - fum-ing.
2. "Rose," said I, "thou shalt be mine, All so freshly blooming;" Rose replied, "Nay, let me go, Or thy blood shall free - ly flow, For thy rash pre- sum-ing; Or thy blood shall free-ly flow, For thy rash pre - sum-ing."
3. Woe is me, I broke the stem, Life and fra-grance dooming, Soon the lovely flow'r was gone, And the thorns re-mained a-lone— Vanished all its blooming; And the thorns remained alone—Vanished all its bloom-ing.
4. Had I left thee, love-ly flow'r, In thy beau-ty blooming, Bathed with dew and blush - ing fair, Thou wouldst still have filled the air, With thy sweet per- fuming; Thou wouldst still have filled the air, With thy sweet perfuming.

p

A Life on the Ocean Wave.

Epes Sargent. Henry Russell.

Allegro.

1. A life on the o - cean wave, A home on the roll - ing deep,
2. Once more on the deck I stand Of my own swift glid-ing craft,
3. The land is no longer in view, The clouds have begun to frown,

Where the scattered wa - ters rave, And the winds their rev-els keep!
Set sail! fare-well to the land, The gale fol - lows far a - baft:
But with a stout ves - sel and crew, We'll say, let the storm come down!

Like an ea - gle caged, I pine On this dull, un-chang-ing shore;
We shoot thro' the sparkling foam, Like an o - cean bird set free;
And the song of our heart shall be, While the winds and wa - ters rave,

ff

O, give me the flash-ing brine, The spray and the tem-pest roar!
Like the o-cean bird, our home We'll find far out on the sea!
A life on the heav-ing sea, A home on the bounding wave!

A Life on the Ocean Wave.

A life on the o - cean wave, A home on the roll - ing deep!

Where the scat-tered wa - ters rave; And the winds their rev-els keep.

f

The Invitation.

Tyroleon.

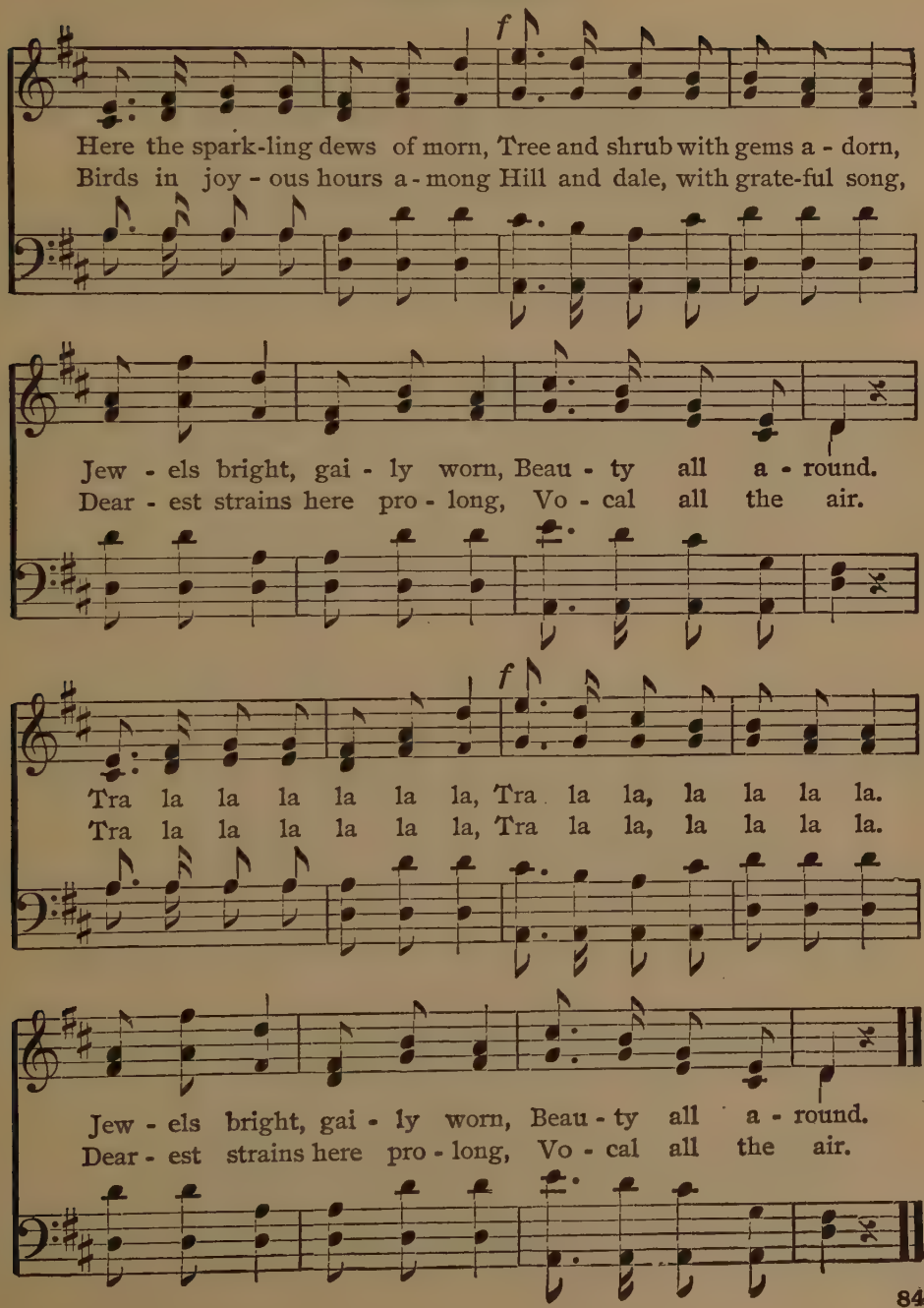
Allegro.

1. Come, come, come, O'er the hills free from care, In my home true
2. Come, come, come, Not a sigh, not a tear E'er is found in

Cres.

pleasures share, Blossoms sweet, flow'rs most rare, Come where joys are found.
sad - ness here, Mu - sic soft breath-ing near, Charms a-way each care.

The Invitation.



Wandering Song.

German. German.

Andante sostenuto.

1. Breez-es soft I feel re - turn-ing, Her-alds of a dew - y spring;
2. Fare thee well! I now must leave thee, Na-tive home, to me so dear;
3. God pro-tect thee now and ev - er! Love u - nite us to the end!

Now my ea - ger soul is yearn-ing, Fain I would be wand'ring,
Dis-tant lands wait to re - ceive me, Hope my longing heart doth cheer;
O, for - get, for - get me nev - er, Think up-on thine ab - sent friend;

Where the white mists hang in shad-ows O'er the mount-ain-peaks and
Life hath ma - ny a glad be - gin-ning, Ventures bold are half the
Both the same bright sun shall glad-den; Let not my de - part - ure

mead-ows; Thither am I wan-der-ing, Then my staff, O quickly bring.
winning; Hope the wand'rer's heart doth cheer: Fare thee well! my home, so dear.
sad-den; Think upon thine absent friend; Love unite us to the end.

See Where the Rising Sun.

Moderato.

1. See, where the ris-ing sun, In splendor decks the sky, His dai-ly
2. Fair is the face of morn, Why should your eyelids keep Clos'd when the

D.C.—*See, where the ris-ing sun, In splen-dor decks the sky, His dai-ly*

FINE.

course be-gun, Haste and a-rise. O, come with me where
night is gone? Wake from your sleep! O, who would slum-ber

course be-gun, Haste and a-rise.

vio-lets bloom, And fill the air with sweet per-fume, And
in his bed, When dark-ness from his couch has fled, And

D. C.

where, like dia-monds to the sight, Dewdrops spark-le bright.
when the lark as-cends on high Warbling songs of joy?

The Hunter.

1. A hun - ter on the hill, Who gal-lops thro' the for - est green,
2. Now sad - dle me my horse, And help me strap my wal - let on,
3. I'll not go home a - gain, Un - til the nois - y cuck - oo calls,

And shoots the star - tled deer, Sings thro' the air so keen,—
A - gain I'll gal - lop forth, All fresh at ear - ly dawn!
I'll chase the fal - low deer, Till darkness 'round me falls.

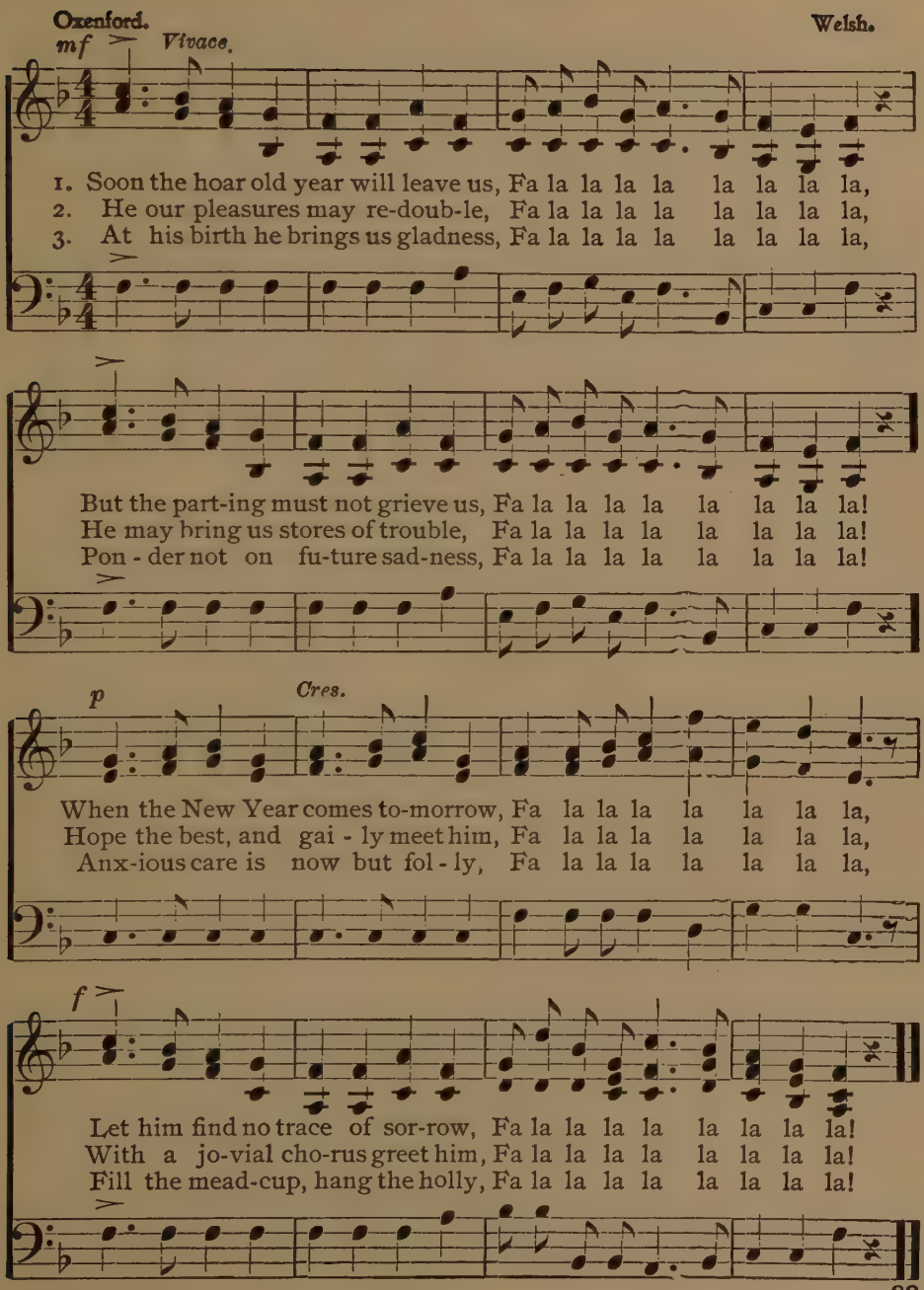
CHORUS.

Ho, ho! Ha, ha! Full mer - ry is the hun-ter's life

All in the for - est good, Here in the sha - dy wood.

From "The School Singer," by per.

New Year's Eve.



Isle of Beauty.

Moderato.

Thomas Haynes Bayly.

1. Shades of evening, close not o'er us, Leave our lonely barque a-while;
2. 'Tis the hour when happy fac-es Smile a-round the ta-per's light;
3. When the waves are round me breaking, As I pace the deck a-lone;

Morn, a-las! will not re-store us Yon-der dim and dis-tant Isle;
Who will fill our va-cant plac-es, Who will sing our songs to-night?
And my eye in vain is seek-ing Some green spot to rest up-on:

Still my fan-cy can dis-cov-er Sunny spots where friends may dwell,
Thro' the mist that floats above us, Faint-ly sounds the ves-per bell;
What would I not give to wan-der Where my old com-pan-ions dwell;

Dark-er shadows round us hov-er, Isle of Beau-ty, "fare thee well!"
Like a voice from those around us, Breathing fondly, "fare thee well!"
Absence make the heart grow fonder, Isle of Beau-ty, "fare thee well!"

Home Again.

Marshall S. Pike.

1. Home a - gain, home a - gain, From a for- eign shore! And
2. Hap - py hearts, hap- py hearts, With mine have laugh'd in glee, And
3. Mu - sic sweet, mu - sic soft, Lin- gers round the place, And

FINE.

oh, it fills my soul with joy, To meet my friends once more.
oh, the friends I loved in youth, Seem hap - pi - er to me;
oh, I feel the childhood charm That time can - not ef - face.

pp

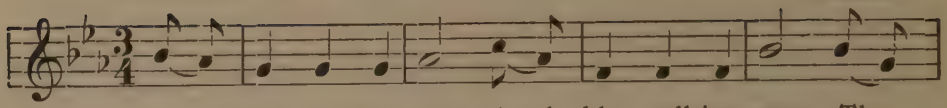
Here I dropp'd the part-ing tear, To cross the o-cean's foam,
And if my guide should be the fate, Which bids me long-er roam,
Then give me but my homestead roof, I'll ask no pal - ace dome,

1st stanza in D. C.

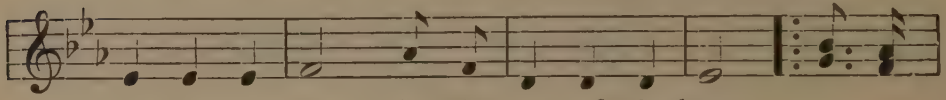
But now I'm once again with those Who kind- ly greet me home.
But death a-lone can break the tie That binds my heart to home.
For I can live a hap-py life With those I love at home.

Oh Come, Maidens, Come.

German.

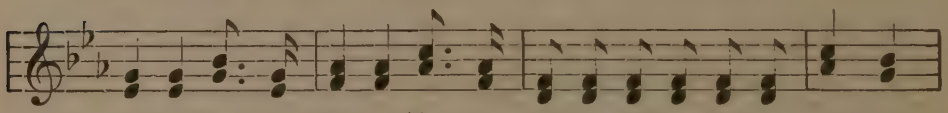


1. Oh come, maidens, come, o'er the blue roll-ing wave, The
2. Wake the cho-rus of song, and our oars shall keep time, While our
3. See the helmsman look forth to the bea - con light isle, So we
4. And when on life's o - cean we turn our slight prow, May the



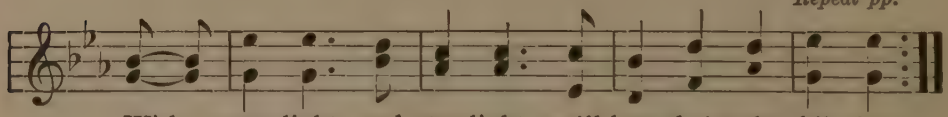
love - ly should still be the care of the brave.
hearts gent - ly beat to the mu - si - cal chime.
shape our heart's course by the light of your smile.
light-house of hope beam like this on us now.

Tran-ca -



dil-lo, Tran-ca - dil - lo, Tran-ca - dil-lo, dil-lo, dil-lo, dil - lo,

Repeat pp.

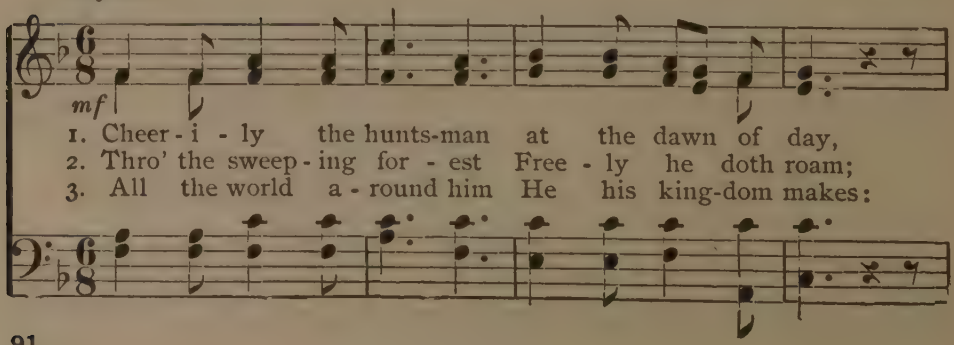


With moon-light and star-light, we'll bound o'er the bil - low.
With our oar - beat and heart-beat, we'll bound o'er the bil - low.
With love - light and smile-light, we'll bound o'er the bil - low.
With hope - light and true-light we'll bound o'er the bil - low.

Cheerily the Huntsman.

Schiller.
Allegretto.

A. Weber.



mf

1. Cheer - i - ly the hunts-man at the dawn of day,
2. Thro' the sweep - ing for - est Free - ly he doth roam;
3. All the world a - round him He his king-dom makes:

Cheerily the Huntsman.

cres. *f*

Arm'd with bow and ar - row, Comes to seek his prey.
Mount-ain, hill and wood-land Are his hap - py home.
What his ar - row slay - eth, He for boot - y takes.

mf *Repeat pp.*

La la la la la la la la la la, la la la la la la la.

See! the Conquering Hero Comes.

"Joshua."

Maestoso. *mf* *f* *FINE.*

1. See, the conq'ring he - ro comes! Sound the trumpets, beat the drums!
2. See, the god-like youth advance! Breathe the flutes and lead the dance!

p *f* *D. C.*

Sports prepare, the lau-rel bring, Songs of triumph loud - ly sing!
Myr - tle wreaths and roses twine, Deck the he-ro's brow di-vine!

Swiss Song.

TWO PART SONG.

Arranged by W. C. E.

1. When the morn-ing beams a - rise, Yo lo le, yo lo la!
2. Tempt - ed by the fra-grant air, Yo lo le, yo lo la!

Bright - en - ing the ro - sy skies, Yo lo lay, lo la!
For the fields we soon pre -pare, Yo lo lay, lo la!

From the couch we quick-ly spring, I - dle sloth a - way we fling,
Glo - ry gilds the loft - y trees Branches quiv - er in the breeze,

p *f*

Yo lo lay lo lay lo la! Yo lo lay, yo lo la;

p *f*

Yo lo lay lo lay lo la! Yo lo lay lo la!

Stars of the Summer Night.

Longfellow.

Andante.

p

1. Stars of the sum - mer night, Far in yon a - zure deeps,
2. Moon of the sum - mer night, Far down yon west - ern steeps,
3. Dreams of the sum - mer night, Tell her, her lov - er keeps

Stars of the Summer Night.

poco cres. *pp*

Hide, hide your gold - en light, She sleeps, my la - dy
Sink, sink in sil - ver light, She sleeps, my la - dy
Watch while, in slum - bers light, She sleeps, my la - dy

dim.

sleeps, She sleeps, She sleeps, my la - dy sleeps,
sleeps, She sleeps, She sleeps, my la - dy sleeps,
sleeps, She sleeps, She sleeps, my la - dy sleeps,

Thomas Moore.

Vesper Hymn.

Russian Melody.

Quietly.

1. { Hark! the ves-per hymn is steal-ing, O'er the wa-ters soft and clear;
   Near-er yet, and near-er peal-ing, Now it bursts up-on the ear;
2. { Now like moon light waves retreating To the shore it dies a - long;
   Now like an - gry surg-es meeting, Breaks the mingled tide of song.

f

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

p *rit.*

Farther now, now farther stealing, Soft it fades up-on the ear.
Hark! again, like waves re-treating, To the shore it dies a - long.

To All You Ladies.

GLEE.

Dr. John Wall Callcott.

TENOR I.

Allegretto, con animo.

1. To all you la - dies now on land, We men at sea in-
2. In jus - tice you can - not re - fuse To think of our dis-
3. And now we've told you all our loves, And like-wise all our

TENOR II.

BASS I.

cres.

dite; But first would have you un - der-stand How hard it is to
tress, When we, for hopes of hon - or, lose Our cer - tain hap - pi-
fears, In hopes this dec - la - ra - tion moves Some pit - y for our

cres.

mf *cres.*

write: The Mus-es now and Nep-tune, too, We must im-plore to
ness; All these de-signs are but to prove Ourselves more wor-thy
tears; Let's hear of no in - con-stan - cy, We have e - nough of

mf *cres.*

To All You Ladies.

f CHORUS.

write to you—to write to you.
of your love—more worthy of your love.
that at sea—of that at sea.

With a fa la la la

With a fa la la la

f

la la la, With a fa, ... With a fa la la la la,

la la la, With a fa la la la la la la, With a fa la la la la,

f

With a fa la la la la la la, With a fa la la,

With a fa la la la la, With a fa la la la la la la.

With a fa la la la la, With a fa la la la la la la.

With a fa la la, With a fa la la la la.

Steal Away.

Slave Hymn.

Slow. *p*

Steal a-way, steal a-way, steal a-way to Je - sus!

f 3 *p* *Rit.* FINE.

Steal a-way, steal a - way home, I've not got long to stay here.

f

1. My Lord calls me, He calls me by the thun-der; The
2. Green trees are bend-ing, Poor sin - ners stand tremb-ling; The
3. My Lord calls me, He calls me by the light-ning; The

p *Rit.* *D. C.*

trumpet sounds it in my soul: I've not got long to stay here.

Swing Low, Sweet Chariot.

Slave Hymn.

p

Swing low, sweet char - i - ot, Coming for to car-ry me home,

FINE.

Swing low, sweet char - i - ot, Coming for to car-ry me home.

mf

1. I looked o - ver Jordan, and what did I see, Coming for to car-ry me
2. If you get there be - fore I do, Coming for to car-ry me
3. The brightest day that ev - er I saw, Coming for to car-ry me
4. I'm some-times up and some-times down, Coming for to car-ry me

D. C.

home? A band of an-gels coming after me, Coming for to carry me home.
home, Tell all my friends I'm com - ing too, Coming for to carry me home.
home, When Je-sus washed my sins a - way, Coming for to carry me home.
home, But still my soul feels heavenly bound, Coming for to carry me home.

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My Old Kentucky Home, Good-Night.

Stephen C. Foster.

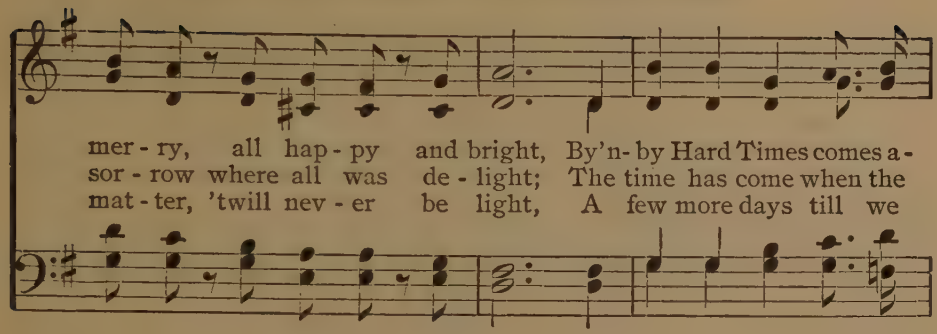
1. The sun shines bright in the old Ken-tuck-y home, 'Tis
2. They hunt no more for the pos-sum and the coon, On the
3. The head must bow and the back will have to bend, Wher-

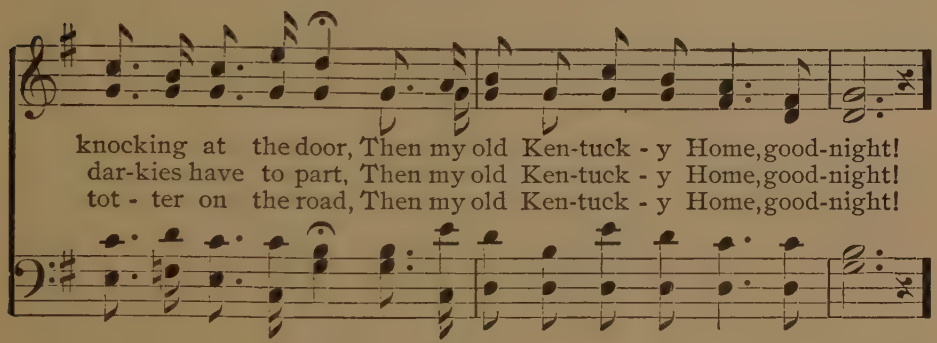
Sum-mer, the dark-ies are gay, The corn-top's ripe and the
mead-ow, the hill, and the shore, They sing no more by the
ev - er the dar - key may go; A few more days and the

mead-ow's in the bloom, While the birds make mu-sic all the day; The
glim-mer of the moon, On the bench by the old cab - in door: The
troub - le all will end In the field where the su-gar canes grow; A

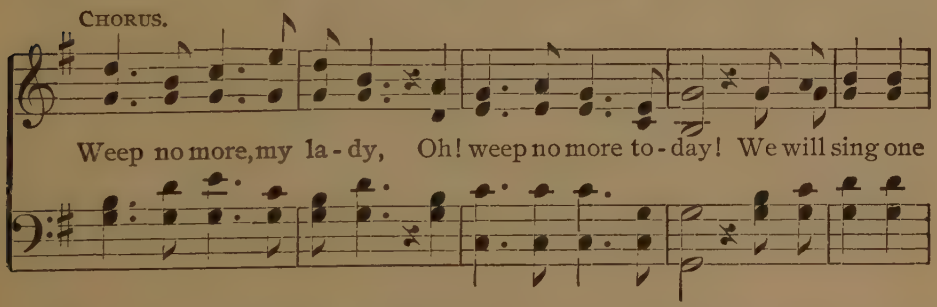
young folks roll on the lit - tle cab - in floor, All
day goes by like a shad - ow o'er the heart, With
few more days for to tote the wea - ry load, No

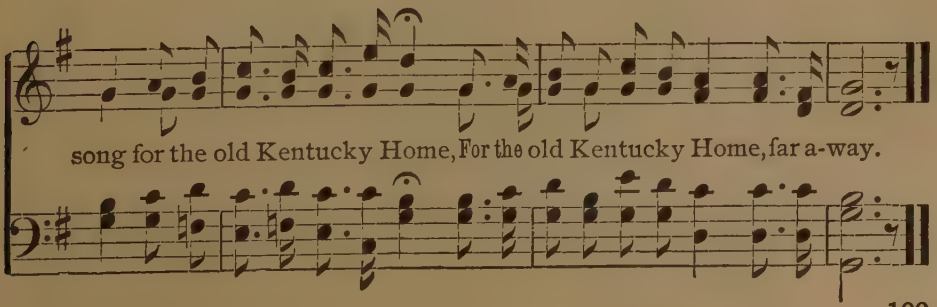
My Old Kentucky Home, Good-Night.





CHORUS.





Old Folks at Home.

Con espressione.

Stephen C. Foster.

1. 'Way down up - on de Swa - nee riv - er, Far, far a - way,
2. All roun' de lit - tle farm I wandered When I was young,
3. One lit - tle hut a-mong de bush-es, One that I love,

Dere's wha my heart is turn-ing ev - er, Dere's wha de old folks stay.
Den ma-ny hap-py days I squander'd, Ma - ny de songs I sung.
Still sad-ly to my mem'ry rush-es No mat - ter where I rove.

All up and down de whole cre - a - tion, Sad - ly I roam,
When I was playing with my broth-er, Hap - py was I,
When will I see the bees a-humming, All roun' de comb?

Still longing for de old plan - ta-tion, And for de old folks at home.
Oh! take me to my kind old mother, There let me live and die.
When will I hear de banjo tumming, Down in my good old home?

Old Folks at Home.

CHORUS.

All de world is sad and drear - y, Ev - 'ry where I roam,

Oh! darkies, how my heart grows wea-ry, Far from de old folks at home.

Sir Hugh de Bray.

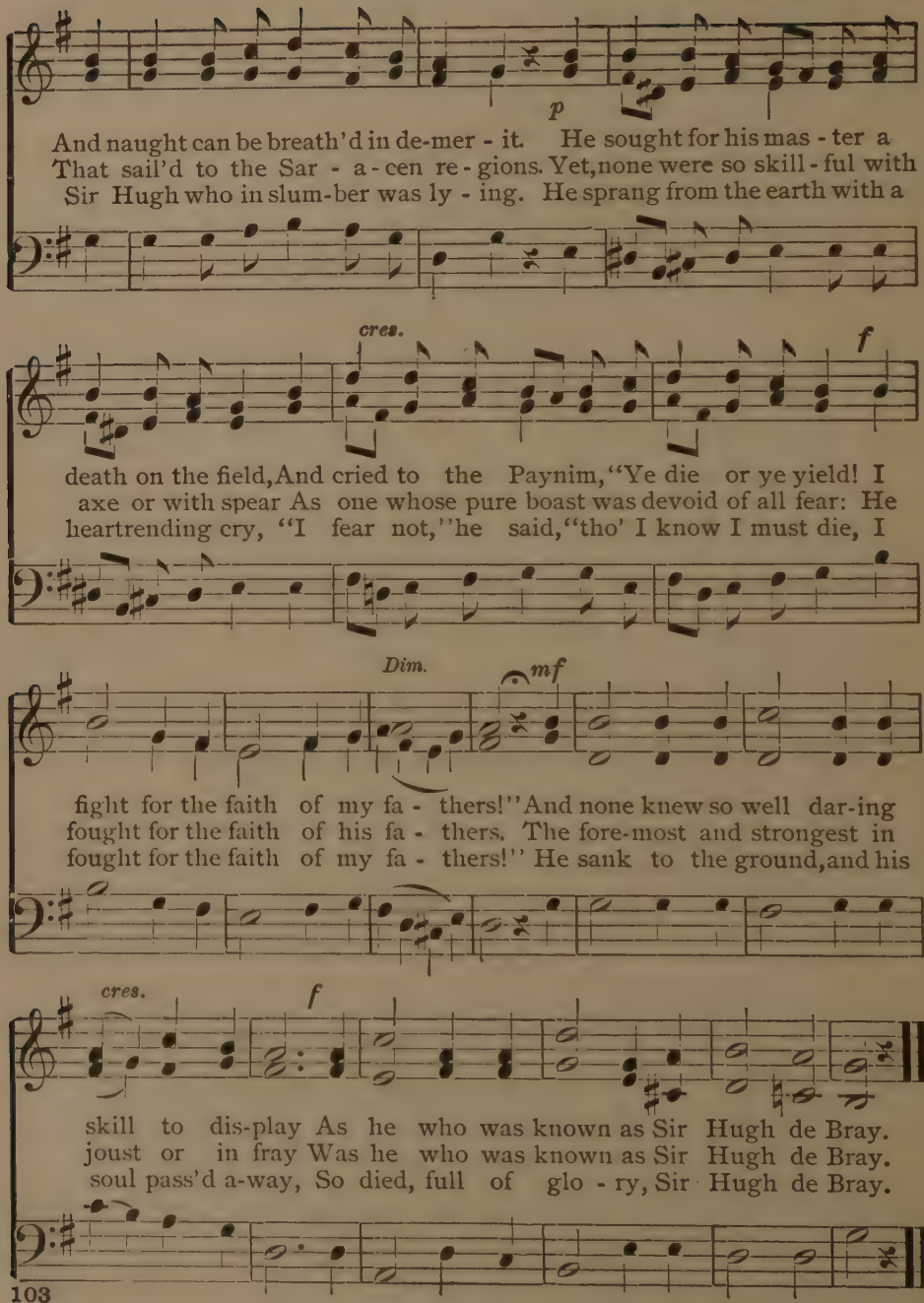
E. Oxenford. B. Klein.

mf *Andante.*

1. A val - or - ous knight of the good old-en times, Whose courage all
2. He sail'd with his king to the far Ho - ly Land Where in - fi - dels
3. The bat - tle was won, and the vic-tors took rest, When, wounded to

Brit-tons in-her - it; His deeds are well known, e'en in far distant climes,
scoff'd at strange legions; Full stal-wart and brave was the wes-ter-ly band
death, and near dy - ing, A foe-man drew ar-row, and smote in the breast

Sir Hugh de Bray.



Home, Sweet Home.

John Howard Payne. Sir Henry Bishop.

1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so
2. I gaze on the moon as I tread the drear wild, And feel that my
3. An ex - ile from home, splendor dazzles in vain; Oh, give me my

hum - ble, there's no place like home; A charm from the skies seems to
moth - er now thinks of her child; As she looks on that moon from our
low - ly thatch'd cottage a - gain; The birds singing gai - ly, that

hal- low us there, Which, seek thro' the world, is ne'er met with elsewhere.
own cottage door, Thro' the woodbine whose fragrance shall cheer me no more.
came at my call; Give me them, and that peace of mind, dearer than all.

Home, home, sweet, sweet home, There's no place like home, Oh, there's no place like home.

Canadian Boat Song.

Thomas Moore.

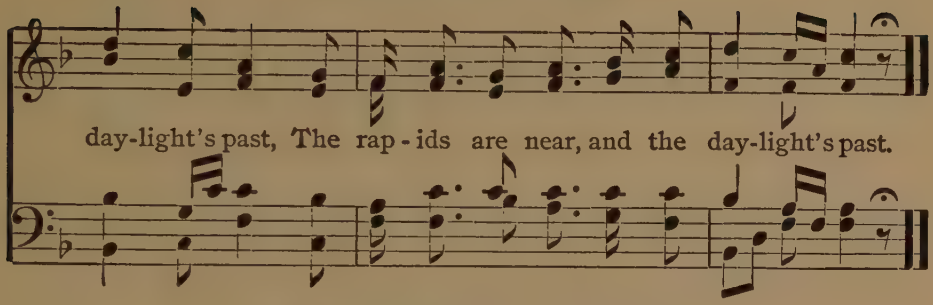
1. Faint- ly as tolls the evening chime, Our voic-es keep tune and our
2. Why should we yet our sails un - furl? There is not a breath the blue
3. U - ta - wa's tide, this trembling moon Shall see us float o'er thy

oars keep time, Our voic - es keep tune and our oars keep time;
wave to curl, There is not a breath the blue wave to curl;
surg - es soon, Shall see us float o'er thy surg - es soon;

Soon as the woods on shore look dim, We'll sing at St. Ann's our parting hymn;
But when the wind blows off the shore, O, sweetly we'll rest the weary oar;
Saint of this green isle, hear our pray'rs, O, grant us cool heav'ns and fav'ring airs!

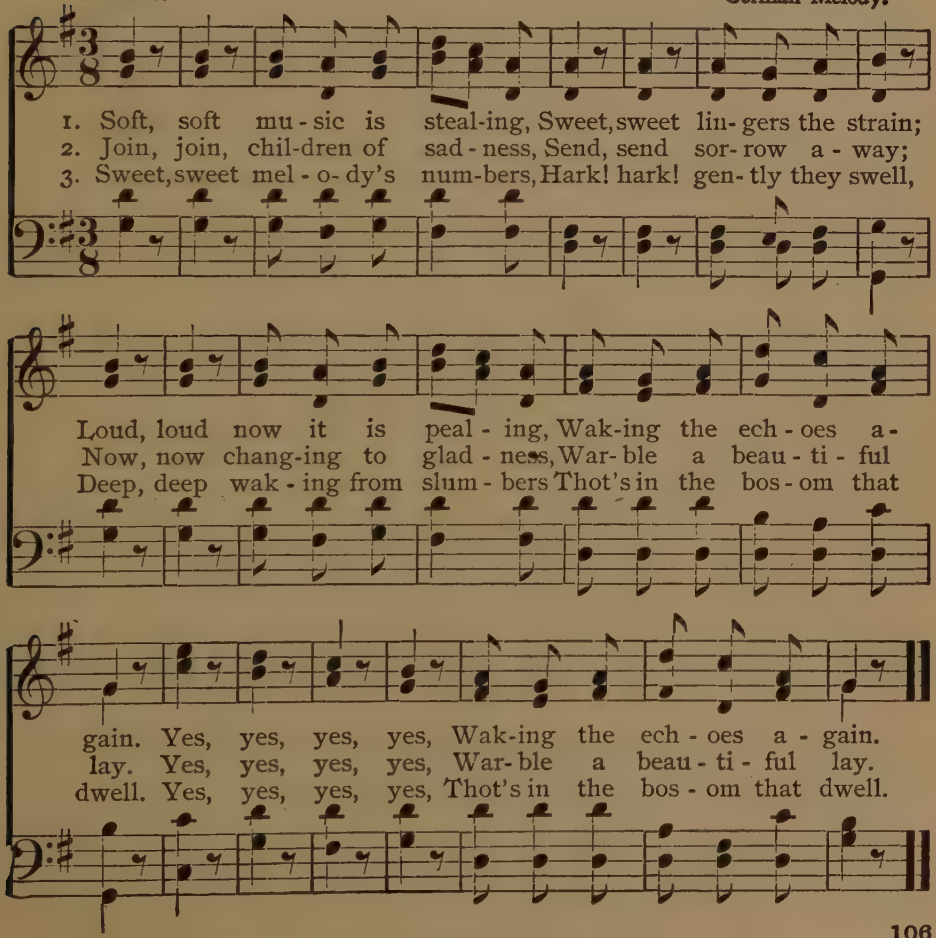
Row, broth-ers, row, the stream runs fast, The rap-ids are near, and the
Blow, breez-es, blow, the stream runs fast, The rap-ids are near, and the
Blow, breez-es, blow, the stream runs fast, The rap-ids are near, and the

Canadian Boat Song.



Soft, Soft, Music is Stealing.

Andante. German Melody.



Pull Away, Brave Boys.

Rossini. "William Tell."

p *Animato.* *f* *Cres.*

1. Pull a - way, pull a - way, pull a-way, brave boys, Pull a-
2. Pull a - way, pull a - way, pull a-way, brave boys, Pull a-

way, pull a-way, our hearts are gay; Pull a-way, pull a-way thro' the
way, pull a-way, to the bending oar; Pull a-way, pull a-way, let us

f FINE.

dashing spray, On this glo - rious sum-mer day. Pull a-way, pull a-
heed no more, The mu - sic from the shore. Pull a-way, pull a-

way, while with joy we're singing, And our hearts beat high with glee; Pull a-
way, while our pulse is dancing, And our hearts beat high with glee; Pull a-

Pull Away, Brave Boys.

way, pull a-way, while our songs are ring-ing, Gay - ly o'er the
way, pull a-way, thro' the wa - ters glancing, Swift we go o'er the

sounding sea. O'er the sea, o'er the sea, re-sound-ing, re-
sounding sea.

the sound-ing

sound-ing, re - sound-ing, O'er the sea, o'er the sea, re-

sea, the sea re - sound-ing,

D. S.

sound-ing, re - sound-ing, re - sound - ing; Pull a-

the sound-ing sea, the sound-ing sea;

Juanita.

Hon. Mrs. Norton. Spanish Melody.

mf

1. Soft o'er the fount - ain, Ling'ring falls the south-ern moon;
2. When in thy dream - ing, Moons like these shall shine a - gain,

Far o'er the mountain Breaks the day too soon! In thy dark eye's
And daylight beaming, Prove thy dreams are vain. Wilt thou not, re -

splendor, Where the warm light loves to dwell, Weary looks, yet ten-der,
lent-ing, For thine ab - sent lov - er sigh, In thy heart consenting

p slower *mf a tempo*

Speak their fond fare-well! Ni - ta! Jua - ni - ta!* Ask thy soul if
To a pray'r gone by? Ni - ta! Jua - ni - ta! Let me lin - ger

*Wah-ne-ta.

Juanita.

p tenderly rit.

we should part! Ni - ta! Jua - ni - ta! Lean thou on my heart.
by thy side! Ni - ta! Jua - ni - ta! Be my own fair bride!

The Battle Prayer.

Himmel. Korner.

Adagio.

1. Fa - ther, on Thee I call! Dark - ly the clouds of the
2. Fa - ther, O hear my cry! Lead me to death or to
3. Fa - ther, be Thou my guide! Tho' dire the sum-mons that

bat - tle surround me, Fiercely the sword of the foe flashes round me;
vic - to - ry, lead me Wher-e'er the cause of my coun-try may need me;
gives to death greeting, Thou giv-est aid when life is fast fleet-ing,

p più lento *a tempo*

Heed Thou the bat - tle, be ev - er nigh! Fa-ther, O hear my cry!
Safe in Thy keeping, whate'er be-tide, Fa-ther, be Thou my guide!
O, for that mo-ment my soul pre-pare! Fa-ther, O grant my pray'r!

The Linden Tree.

Wilhelm Muller. Franz Schubert.

p

1. Be - side the rippling streamlet There stands a lin-den tree, Where,
2. And if to-day I wan - der In oth - er lands a - far, I
3. Tho' cold the winds, un-ceas-ing, Up - on my pathway roar, Still

p

dreaming in its shadow, My hours were sweet and free; Its bark is cut with
close my eyes and ponder Beneath the ev'ning star, And hear those branches
on-ward I am go-ing, And can re-turn no more. Now years have come and

mf

let-ters From ma - ny fan - cies made; In joy and sor - row
murmur, As if they called to me: Come back and rest, com -
vanished, Since I be - held that tree, But still I hear it

f *p* *dim. e rit.*

ev - er I sought its grateful shade, I sought its grateful shade.
pan-ion, Be - neath the lin-den tree! Be - neath the lin - den tree!
whisper: Come back, and rest with me! Come back, and rest with me!

Alfred Tennyson.

Sweet and Low.

J. Barnby.

Larghetto.

pp

1. Sweet and low, sweet and low, Wind of the west-ern sea; Low, low,
2. Sleep and rest, sleep and rest, Fath-er will come to thee soon; Rest, rest on

zf *p* *mf*

breathe and blow, Wind of the west-ern sea; O-ver the roll - ing
A. O - ver the
mother's breast, Father will come to thee soon; Father will come to his
A. Fa - ther will

pp *f*

wa - ters go, Come from the dy-ing moon and blow, Blow him again to
wa - ters go, A.B. Come from the moon and blow,
babe in the nest, Sil - ver sails all out of the west, Under the sil-ver
come to his babe, A.B. Sil - ver sails out of the west,

p *rall. e dim.* *pp*

me, While my lit-tle one, while my pret-ty one sleeps. . . .
moon Sleep, my lit-tle one, sleep, my pret-ty one, sleep. . . .

Brightly.

Haydn's "Seasons."

Allegretto.

mf *f*

1. Bright-ly, bright-ly gleam the sparkling rills; Sum-mer, sum-mer
2. O - dors, o - dors load the summer air, Mu - ic, mu - sic
3. Faint - ly, faint - ly sounds the dis-tant fall; Light - ly, light - ly

p SEMI-CHORUS.

sleeps on ver-dant hills, A - mid the shades we ram-bling stray,
sweet - ly ech - o there; And brightest maids, with soft - est glance,
wood-land ech - oes call, And in their voice we seem to hear

CHORUS.

Where cool-ing fountains sport-ive play.
Then join the song and lead the dance.
The tones of friends once gay and dear.
} Peal - ing, peal - ing,

come the laugh and shout; While gai-ly we sing till the old for-ests ring,

Brightly.

mf

While gai - ly we sing till the old for - ests ring With the

f

joy of our mer - ry rout, With the joy of our mer - ry rout.

Skaters' Song.

L. F. Lewis. Schumann: "The Happy Farmer."

1. A - way, a-way, a - long our crys-tal path, Nor frost, nor snow, Nor
2. As on our way with lightning speed we fly, No chamois fleet, With

winds that blow, Nor tem - pest's wrath, Can chill the blood of
bound-ing feet, With us can vie; With laugh and cheer we

Skaters' Song.

skat-ers blithe and free, As o'er the lake, Our way we take, So
wake the ech-oes clear, And far and wide, On ev - 'ry side, Our

full of glee. On ring - ing steel we rush or wild-ly wheel, And
notes we hear. On ring - ing steel we rush or wild-ly wheel, And

who can tell the thrill-ing joy we feel? On ring - ing steel we

rush or wildly wheel, And who can tell, oh, who can tell the joy we feel?

The Sun Smiles in Beauty.

Welsh Air, "The Ash Grove."

p *Moderato.*

1. The sun smiles in beau - ty; O'er mount-ain and riv - er, The
2. The white haw-thorn, blooming, The mead-ows per - fum-ing, The

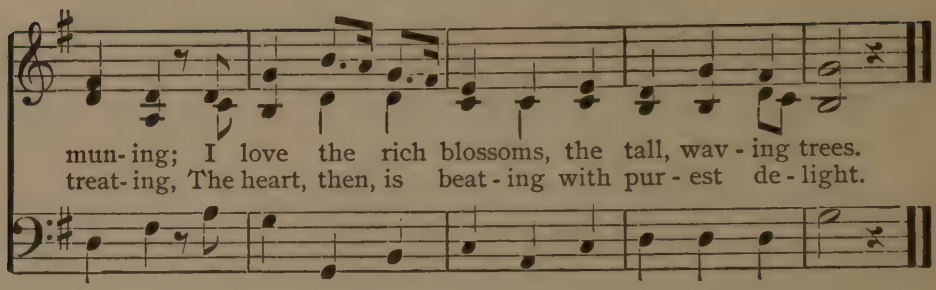
leaves faint-ly quiv - er In morning's soft breeze; Where streamlets me-
prim - rose and vio - let, How dear to my sight! The lil - y and

an - der, I care - less- ly wander, And list to the song-birds And
blue-bell, So grace-ful - ly drooping, The hedge-rose and woodbine, How

rall.

wild humming bees. O, I am not lone - ly With au - tumn com-
fra - grant and bright! 'Mid these, from the cold world, From tur- moil re-

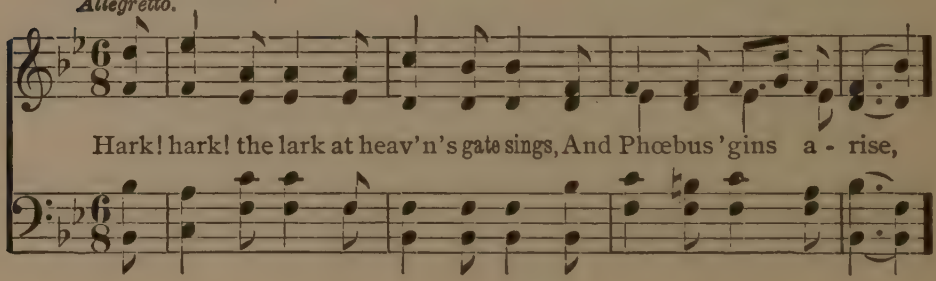
The Sun Smiles in Beauty.

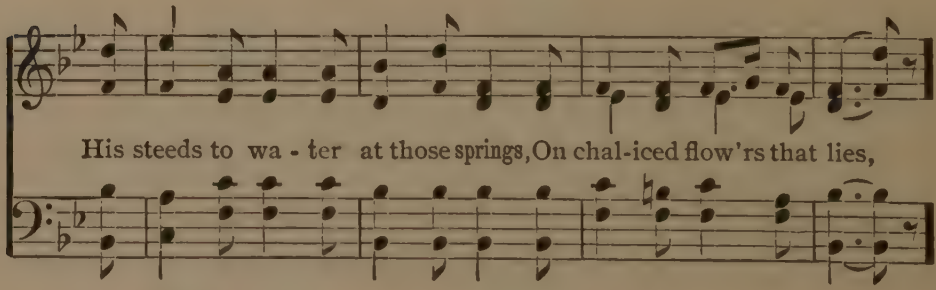


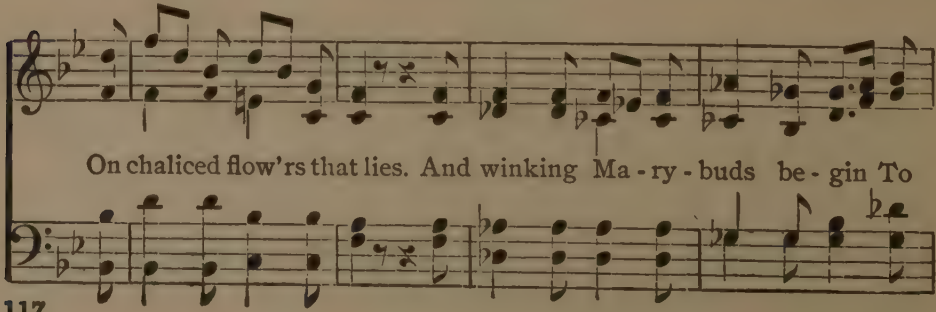
Hark! Hark! the Lark.

William Shakespeare. **Franz Schubert.**

Allegretto.







Hark! Hark! the Lark.

ope the gold-en eyes; With ev-'ry-thing that pret-ty is; My

La-dy sweet, a-rise, With ev-'ry-thing that pret-ty is; My

cres. *f* *accres.* *cres.*

La-dy sweet, a-rise, a-rise, a-rise, My La-dy sweet, a-

decres.

rise, a-rise; a-rise, My La-dy sweet, a-rise.

The Sun's Gay Beam on the Hill-top Glows.

Allegro. C. M. von Weber.

f *p*

The sun's gay beam on the hill-top glows, la, la, la, la, la, la,

f

la, la, la, la, la, la, la, la, The dew lies bright on the vale's repose,

p *f*

la, la, la, la, la, la, la, la, la, la, la, la, la, la, Be-

fore the lark we leave our rest, De-light and joy now fill the breast;

The Sun's Gay Beam on the Hill-top Glows.

ff

We wake to the ear - ly morn-ing call, We join in the

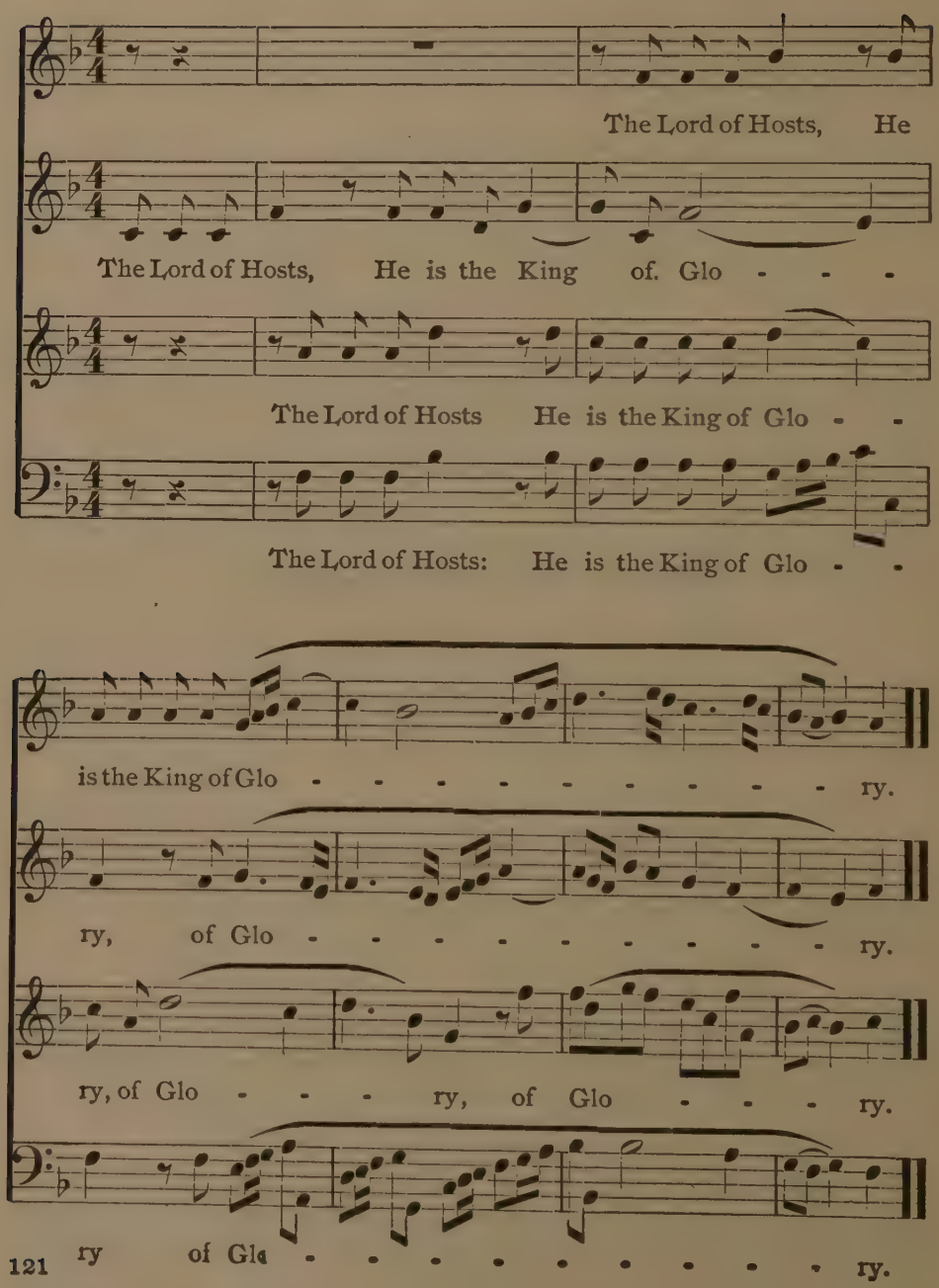
cho-rus one and all, We list to the sound of the cheer-ful horn,

We come to the call of the ear - ly morn, We list to the sound

ad lib.

of the cheerful horn, We come to the call of the ear - ly morn.

From the "Messiah," Handel.



Annie Laurie.

William Douglas. Scotch.

1. Max-wel-ton's banks are bon - nie, Where ear-ly fa's the dew,
2. Her brow is like the snaw-drift, Her throat is like the swan;
3. Like dew on th' gow-an ly - ing Is th' fa' o' her fair - y feet,

And 'twas there that An-nie Lau - rie Gave me her prom-ise true,
Her face it is the fair - est That e'er the sun shone on,
And like winds in Sum-mer sigh - ing, Her voice is low and sweet,

Cres.

Gave me her prom - ise true, Which ne'er for-got will be,
That e'er the sun shone on, And dark blue is her e'e,
Her voice is low and sweet, And she's a' the world to me,

And for bon-nie An - nie Lau - rie, I'd lay me down and dee.

Kelvin Grove.

Scotch.

Con spirito.

p

1. Let us haste to Kel - vin Grove, bon - ny las - sie, O;
2. We will wan - der by the mill, bon - ny las - sie, O;
3. Ah! I soon must bid a - dieu, bon - ny las - sie, O;
4. And when on a dis - tant shore, bon - ny las - sie, O;

mf

Thro' its ma - zes let us rove, bon-ny las - sie, O; Where the
To the cot be - side the rill, bon-ny las - sie, O; Where the
To this fair - y scene and you, bon-ny las - sie, O; To the
Should I fall 'midst battle's roar, bon-ny las - sie, O; Wilt thou,

cres. *dim.*

rose in all its pride Paints the hol - low din - gle side,
glens re-bound the call Of the loft - y wa - ter fall,
stream - let wind - ing clear, To the fra - grant scent-ed brier,
fair - est, when you hear Of thy lov - er on his bier,

p

Where the mid-night fair - ies glide, bon - ny las - sie, O.
Thro' the mountain's rock-y hall, bon - ny las - sie, O.
And to thee of all most dear, bon - ny las - sie, O.
To his mem-'ry drop a tear, bon - ny las - sie, O?

Flow Gently, Sweet Afton.

Robert Burns. J. E. Spilman.

1. Flow gently, sweet Af-ton, a-mong thy green braes, Flow gently, I'll
2. How loft-y, sweet Af-ton, thy neighboring hills, Far marked with the
3. Thy crystal stream, Afton, how lovely it glides, And winds by the

sing thee a song in thy praise; My Ma-ry's a - sleep by thy
cours-es of clear-wind-ing rills; There dai - ly I wan-der, as
cot where my Ma - ry re - sides! How wan-ton thy wa - ters her

mur-mur-ing stream, Flow gently, sweet Afton, dis-turb not her dream.
morn ris - es high, My flocks and my Mary's sweet cot in my eye.
snow-y feet lave, As gath'ring sweet flow'rets, she stems thy clear wave!

Thou stock-dove, whose echo resounds from the hill, Ye wild whistling
How pleasant thy banks and green valleys be - low, Where wild in the
Flow gent-ly, sweet Af-ton, a-mong thy green braes, Flow gently, sweet

Flow Gently, Sweet Afton.

black-birds in yon thorn-y dell, Thou green-crested lap-wing, thy
wood-lands the prim-ros - es blow! There oft, as mild ev'ning creeps
riv - er, the theme of my lays: My Ma-ry's a - sleep by thy

scream-ing for - bear, I charge you, disturb not my slumbering fair.
o - ver the lea, The sweet-scented birk shades my Mary and me.
mur-mur-ing stream, Flow gently, sweet Afton, disturb not her dream.

The Campbells are Coming.

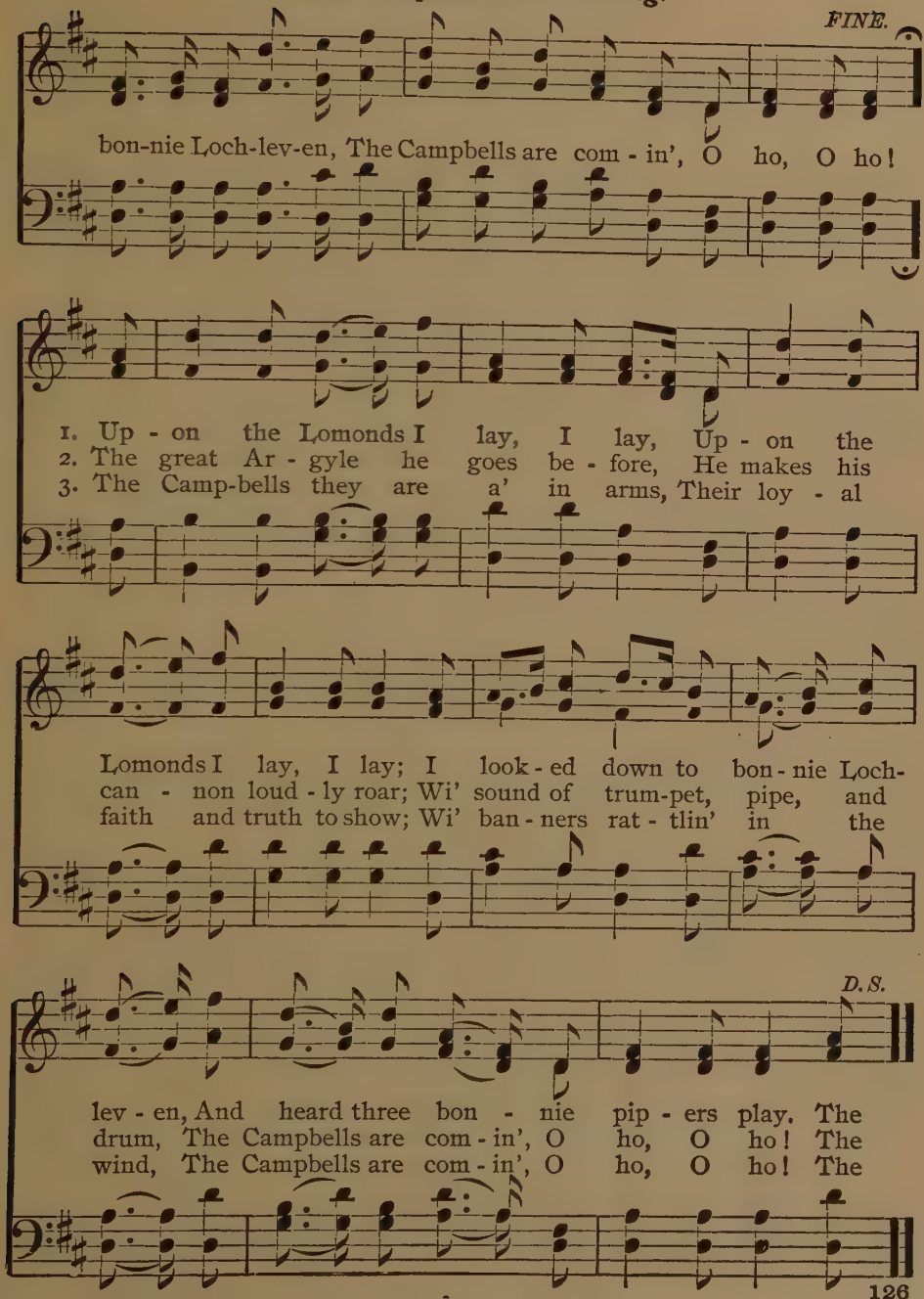
Scotch Air.

Allegro.

1. The Campbells are com - in', O ho, O ho, The Campbells are

com - in', O ho, O ho, The Campbells are com - in' to

The Campbells are Coming.



Auld Lang Syne.

Robert Burns. Scotch.

p

1. Should auld acquaintance be for-got, And nev-er brought to mind?
2. We twa ha'e run a-boot the braes, And pu'd the gow-ans fine;
3. We twa ha'e sported i' the burn Frae morn-in' sun till dine,
4. And here's a hand, my trust-y frien', And gie's a hand o' thine;

Should auld acquaintance be for-got, And days of auld lang syne?
But we've wander'd mony a wea-ry foot, Sin' auld lang syne.
But seas be-tween us braid ha'e roar'd Sin' auld lang syne.
We'll tak' a cup o' kind-ness yet, For auld lang syne.

CHORUS.

For auld lang syne, my dear, For auld lang syne; We'll tak' a cup o' kind-ness yet, For auld lang syne.

Scots Wha Hae Wi' Wallace Bled.

Robert Burns, "Bruce's Address."

mf *Andante.* *Cres.*

1. Scots wha hae wi' Wallace bled, Scots wham Bruce has af-ten led,
2. Wha will be a trai-tor knave? Wha can fill a cow-ard's grave?
3. By oppression's woes and pains, By your sons in serv-ile chains,

Wel - come to your gor - y bed, Or to vic - to - ry!
Wha sae base as be a slave? Let him turn and flee!
We will drain our dear - est veins, But they shall be free!

Now's the day, and now's the hour! See the front of bat - tle low'r,
Wha for Scotland's king and law, Freedom's sword will strongly draw,
Lay the proud u - surp-ers low, Ty-rants fall in ev - 'ry foe!

See ap-proach proud Edward's pow'r, Chains and slav-er - y!
Free-man stand, or free-man fa'? Let him fol - low me!
Lib - er-ty's in ev - 'ry blow! Let us do or dee!

God of the Nations.

"ANVIL CHORUS," FROM "IL TROVATORE."

Guiseppe Verdi.

mf *cres.*

God of the na-tions, in glo-ry en-thron-ed; Up-on our lov'd

cres.

Coun-try Thy blessings pour; Guide us and guard us from

tr *tr* *pp*

strife in the fu-ture, Let peace dwell a-mong us for ev-er-

tr *tr*

more.

f

Proud-ly our ban - ner now

f

gleams with golden lus - tre! Brightly each star shines in the glorious

God of the Nations.

clus-ter! Lib - er - ty for ev - er - more! And Peace and

Union, and Peace and Union throughout our happy land.

ff

Marseilles Hymn.

Rouget de Lisle. 1772.

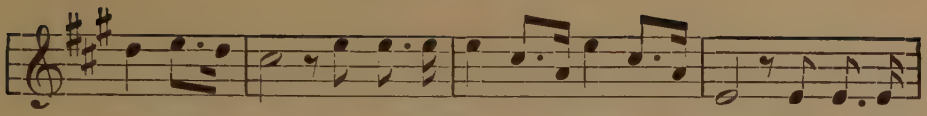
f

1. Ye sons of France, awake to glo-ry! Hark, hark! what myriads bid you
2. With lux-u - ry and pride surround-ed, The vile, in-sa-tiate des-pots
3. Oh, Lib - er - ty! can man re - sign thee, Once having felt thy gen'rous

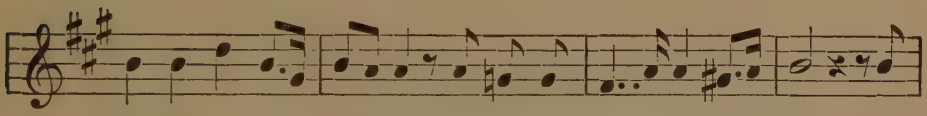
mf

rise! Your children, wives, and grandsires hoary: Behold their tears, and
dare, Their thirst for gold and power unbounded, To mete and vend the
flame? Can dungeons, bolts and bars con-fine thee? Or whips thy no-ble

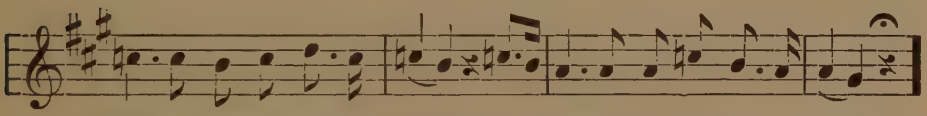
Marseilles.



hear their cries, Behold their tears and hear their cries! Shall hateful
light and air, To mete and vend the light and air. Like beasts of
spir - it tame? Or whips thy no - ble spir - it tame? Too long the

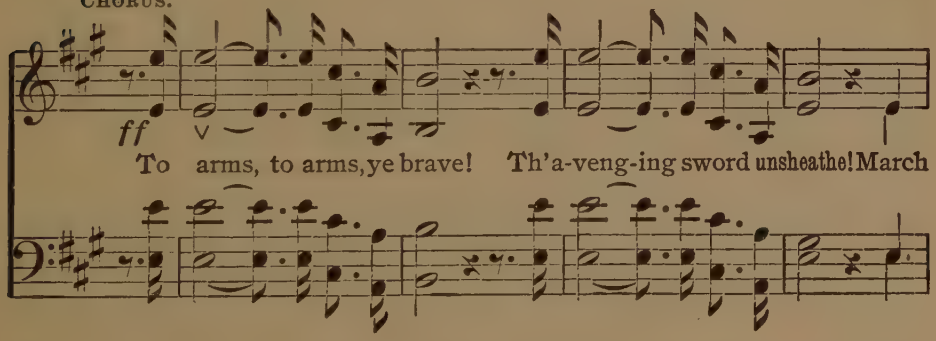


tyrants mis-chief breeding, With hireling hosts, a ruf-fian band, Af-
burden would they load us, Like gods would bid their slaves adore; But
world has wept be - wail-ing That falsehood's dagger tyrants wield; But

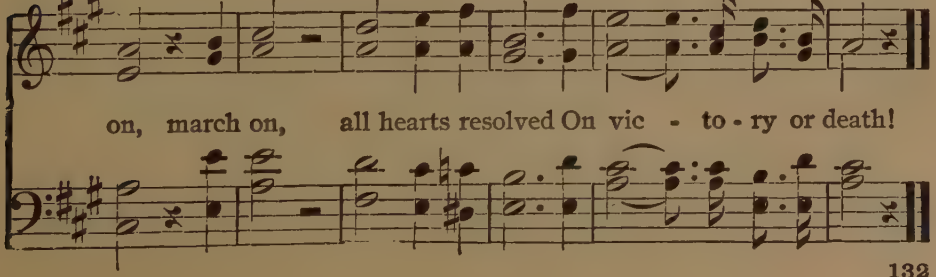


fright and de-so-late the land, While peace and lib-erty lie bleeding!
man is man, and who is more? Then shall they longer lash and goad us?
freedom is our sword and shield, And all their arts are unavailing:

CHORUS.



To arms, to arms, ye brave! Th'a-veng-ing sword unsheathe! March



on, march on, all hearts resolved On vic - to - ry or death!

Watch on the Rhine.

Max Schneckenburger. **Carl Wilhelm.**

With energy.

1. A voice re-sounds like thun - der peal, 'Mid dash-ing wave and clang of steel; "The Rhine, the Rhine, the Ger - man Rhine! Who guards to-day my stream di - vine"
2. They stand a hun-dred thousand strong, Quick to a - venge their coun-try's wrong; With fil - ial love their bos - oms swell; They'll guard the sa - cred landmark well.
3. While flows one drop of Ger - man blood, Or sword re- mains to guard thy flood, While ri - fle rests in pa - triot's hand, No foe shall tread thy sa- cred strand!
4. Our oath re-sounds, the riv - er flows, In gold - en light our ban - ner glows, Our hearts will guard thy stream di - vine, The Rhine, the Rhine, the German Rhine.

CHORUS.

Dear Fa-therland! no dan-ger thine, Dear Fa-therland! no dan-ger thine; Firm stand thy sons to watch, to

Watch on the Rhine.

watch the Rhine, Firm stand thy sons to watch, to watch the Rhine.

God Ever Glorious.

S. F. Smith. Alexis T. Lvoff. Russian.

1. God ev - er glo - ri - ous! Sov'reign of na - tions, Wav-ing the
2. Still may Thy blessing rest, Fa- ther most ho - ly, O - ver each

ban - ner of peace o'er the land; Thine is the vic - to - ry,
mount-ain, rock, riv - er and shore; Sing hal - le - lu - jah!

Thine the sal - va - tion; Strong to de - liv - er, own we Thy hand.
Shout in ho - san - nas! God keep our coun-try free ev - er - more.

The Star-Spangled Banner.

Francis Scott Key. Samuel Arnold.

Maestoso.

f

1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim-ly seen thro' the mist of the deep, Where the
3. And where is that band who so vaunt-ing - ly swore That the
4. Oh! thus be it e'er when free - men shall stand Be -

proud - ly we hailed at the twi-light's last gleaming? Whose broad
foe's haugh-ty host in dread si - lence re - pos - es, What is
hav - oc of war and the bat - tle's con - fu - sion, A
tween their loved homes and the war's des - o - la - tion; Blest with

stripes and bright stars thro' the per - il - ous fight, O'er the
that which the breeze, o'er the tow - er - ing steep As it
home and a coun - try shall leave us no more? Their
vic - t'ry and peace, may the heav'n - res-cued land Praise the

ram - parts we watched were so gal - lant - ly stream-ing? And the
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
blood has wash'd out their foul foot-steps' pol - lu - tion; No
pow'r that hath made and pre-served us a na - tion; Then,

The Star-Spangled Banner.

rock - ets' red glare, the bombs burst-ing in air, Gave
catch - es the gleam of the morn - ing's first beam, In full
ref - uge can save the hire - ling and slave From the
con-quer we must, when our cause it is just, And

cresc. *ff*

proof thro' the night that our flag was still there; Oh!
glo - ry re - flect - ed, now shines on the stream; 'Tis the
ter - ror of flight or the gloom of the grave. And the
this be our mot - to, "In God is our trust." And the

cresc. *ff*

say, does the star - span - gled ban - ner still wave O'er the
star - span - gled ban - ner, Oh! long may it wave O'er the
star - span - gled ban - ner in tri - umph shall wave O'er the
star - span - gled ban - ner in tri - umph shall wave O'er the

rit.

land of the free and the home of the brave?
land of the free and the home of the brave!
land of the free and the home of the brave.
land of the free and the home of the brave.

rit.

Columbia, the Gem of the Ocean.

D. T. Shaw.

Vivace.

mf

1. O Co - lum - bia! the gem of the o - cean, The
2. When war winged its wide des - o - la - tion, And
3. The star - span - led ban - ner bring hith - er, O'er Co-

mf

home of the brave and the free, The shrine of each pa-triot's de-
threat-ened the land to de-form, The ark then of free-dom's foun-
lum - bia's true sons let it wave; May the wreaths they have won nev-er

vo - tion, A world of - fers hom - age to thee; Thy
da - tion, Co - lum - bia rode safe thro' the storm, With her
with-er, Nor its stars cease to shine on the brave. May the

man-dates make he-roes as-sem-ble, When Lib-er-ty's form stands in
gar-lands of vic-t'ry a-round her, When so proud-ly she bore her brave
ser-vice u - ni - ted ne'er sev - er, But hold to their col-ors so

Columbia, the Gem of the Ocean.

view; Thy ban-ners make tyr - an - ny trem-ble, When
crew; With her flag proud-ly float-ing be - fore her, The
true! The Ar - my and Na - vy for - ev - er, Three

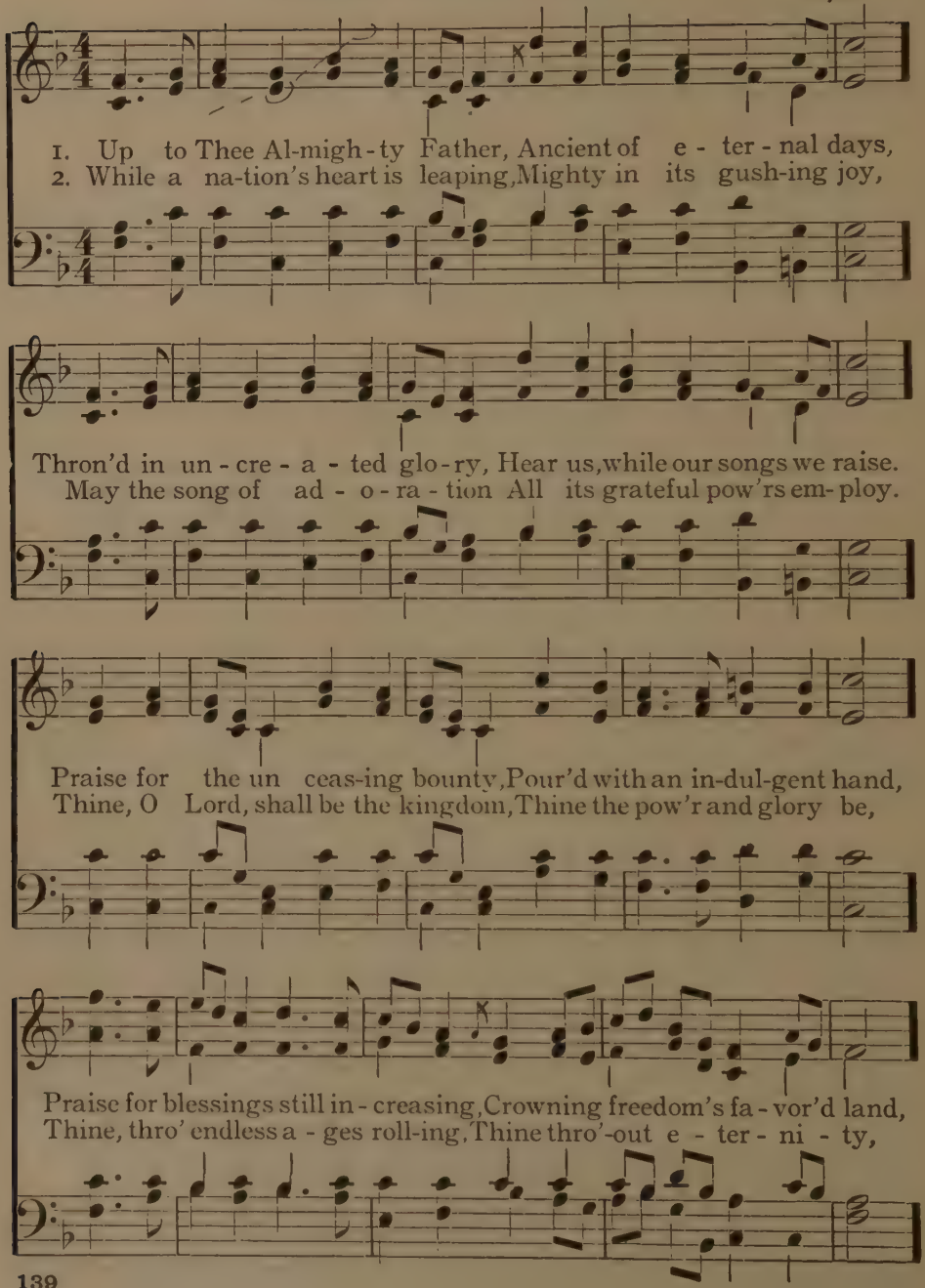
borne by the red, white, and blue, When borne by the red, white, and blue,
boast of the red, white, and blue, The boast of the red, white, and blue,
cheers for the red, white, and blue! Three cheers for the red, white, and blue,

When borne by the red, white, and blue, Thy banners make tyr - an-ny
The boast of the red, white, and blue, With her flag proudly floating be-
Three cheers for the red, white, and blue! The Ar-my and Na - vy for-

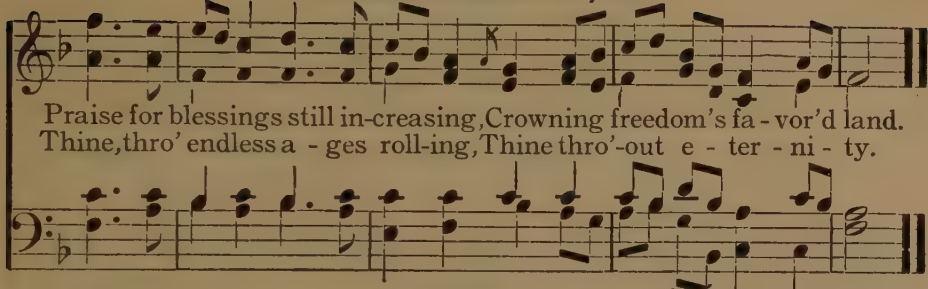
trem- ble, When borne by the red, white, and blue.
fore her, The boast of the red, white, and blue.
ev - er, Three cheers for the red, white, and blue.

Austrian National Hymn.

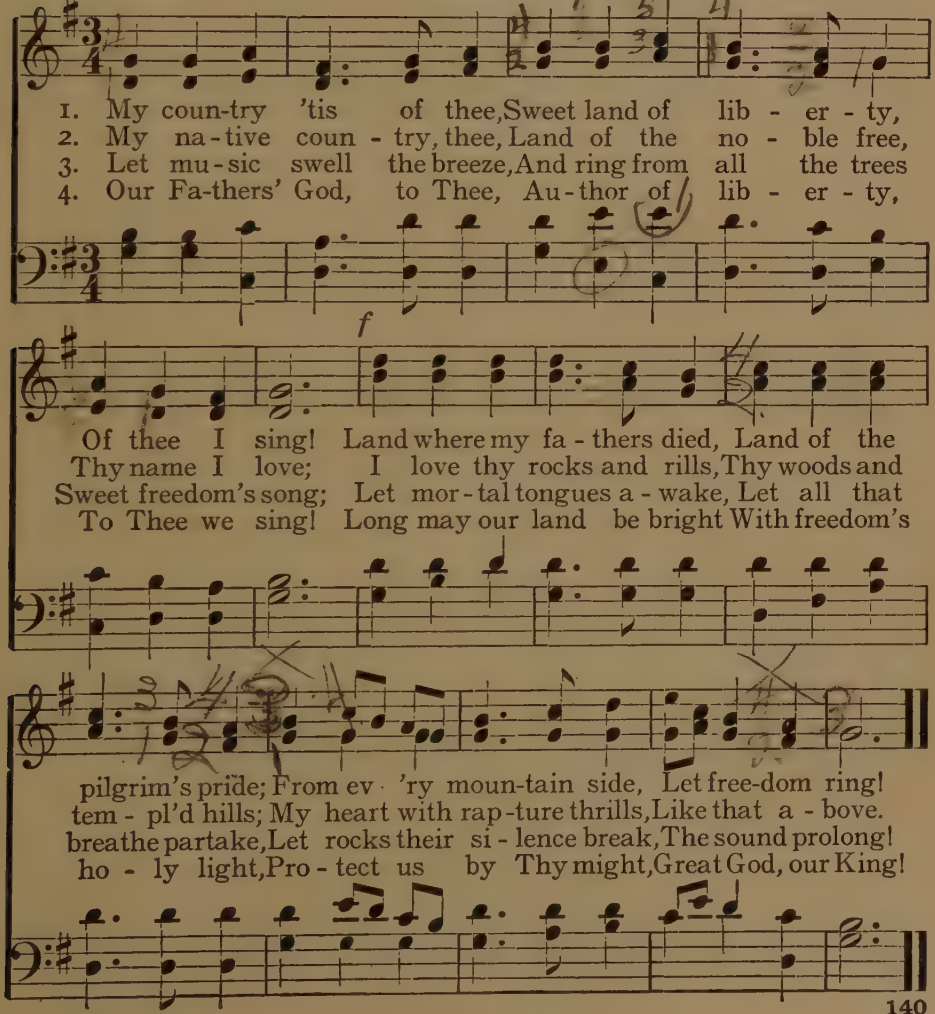
Haydn.



Austrian National Hymn.



S. F. Smith. **America.** Henry Carey.



The Song of Iowa.

S. H. M. Byers. German.

1. You ask what land I love the best, I - o-wa, 'tis I - o-wa, The
2. See yon-der fields of tasselled corn, I - o-wa, in I - o-wa, Where
3. And she has maids whose laughing eyes, I - o-wa, O! I - o-wa, To
4. Go read the sto - ry of thy past, I - o-wa, O! I - o-wa, What

fair - est State of all the west, I - o - wa, O! I - o - wa. From
Plen - ty fills her gold - en horn, I - o - wa, in I - o - wa. See
him who loves were Par - a - dise, I - o - wa, O! I - o - wa. O!
glo-rious deeds, what fame thou hast! I - o - wa, O! I - o - wa. So

yon- der Mis - sis - sip- pi's stream To where Mis-sou-ri's wa- ters gleam,
how her wondrous prai-ries shine To yon - der sun-set's purpling line,
hap-piest fate that e'er was known, Such eyes to shine for one a-lone,
long as time's great cy - cle runs, Or nations weep their fall - en ones,

O! fair it is as po - et's dream, I - o - wa, in I - o - wa.
O! hap - py land, O! land of mine, I - o - wa, O! I - o - wa.
To call such beau- ty all his own, I - o - wa, O! I - o - wa.
Thou'lt not for - get thy pa - triot sons, I - o - wa, O! I - o - wa.

Used by per. of S. H. M. Byers.

Holy, Holy, Holy! Lord God Almighty.

NICÆA.

Rev. Reginald Heber. Rev. John Bacchus Dykes.

1. Ho-ly, ho-ly, ho - ly! Lord God Al-might-y! Ear - ly in the
2. Ho-ly, ho-ly, ho - ly! all saints adore Thee, Casting down their
3. Ho-ly, ho-ly, ho - ly! tho' the darkness hide Thee, Tho' the eye of
4. Ho-ly, ho-ly, ho - ly! Lord God Almighty! All Thy works shall

morn-ing our song shall rise to Thee; Ho-ly, ho-ly, ho - ly!
golden crowns around the glassy sea; Cher - u-bim and ser-a-phim
sin-ful man Thy glory may not see, On - ly Thou art Ho - ly,
praise Thy Name, in earth, and sky, and sea; Ho-ly, ho-ly, ho - ly!

Mer - ci-ful and Mighty! God in Three Persons, Blessed Trin-i - ty.
fall-ing down before Thee, Which wert, and art, and evermore shalt be.
there is none be-side Thee, Per-fect in pow'r, in love, and pur-i - ty.
Mer - ci-ful and Mighty! God in Three Persons, Blessed Trin-i - ty.

Come, Thou Almighty King.

ITALIAN HYMN.

C. Wesley. F. Giardini.

1. Come, Thou Al-might-y King, Help us Thy name to sing,
2. Come, Thou in-car-nate Word, Gird on Thy might-y sword,
3. Come, Ho-ly Com-fort-er, Thy sa-cred wit-ness bear
4. To Thee, great One in Three, The high-est prais-es be,

Help us to praise; Fa-ther all glo-ri-ous, O'er all vic-
Our pray'r at-tend: Come, and Thy peo-ple bless, And give Thy
In this glad hour: Thou, who al-might-y art, Now rule in
Hence ev-er-more! Thy sov-'reign maj-es-ty May we in

to-ri-ous, Come, and reign o-ver us, An-cient of Days!
word suc-cess: Spir-it of hol-li-ness On us de-scend.
ev-'ry heart, And ne'er from us de-part, Spir-it of pow'r.
glo-ry see, And to e-ter-ni-ty Love and a-dore!

If, On a Quiet Sea.

Augustus M. Toplady.

German.
Arr. by Lowell Mason.

1. If, on a qui-et sea, Toward heav'n we calm-ly sail
2. But should the surg-es rise, And rest de - lay to come,
3. Soon shall our doubts and fears All yield to Thy con-trol;
4. Teach us in ev-'ry state, To make Thy will our own;

With grateful hearts, O God, to Thee, We'll own the fav'ring gale,
Blest be the tempest, kind the storm, Which drives us nearer home,
Thy ten-der mer-cies shall il-lume The midnight of the soul,
And when the joys of sense de-part, To live by faith a - lone,

With grateful hearts, O God, to Thee, We'll own the fav-'ring gale.
Blest be the tempest, kind the storm, Which drives us near-er home.
Thy ten-der mer-cies shall il-lume The midnight of the soul.
And when the joys of sense de-part, To live by faith a - lone.

Thomas Kelly. Thomas Hastings.

1. On the moun-tain's top ap - pear - ing, Lo! the sa - cred her - ald stands, Wel-come news to Zi - on bear-ing—Zi - on long in hos - tile lands: Mourning captive! God Him-self shall loose thy bands, Mourn-ing cap - tives! God Him-self shall loose thy bands.

2. Has thy night been long and mourn-ful? Have thy friends un- faith -ful proved? Have thy foes been proud and scorn-ful? By thy sighs and tears unmoved? Cease thy mourning; Zi-on still is well be- loved, Cease thy mourn-ing; Zi - on still is well be - loved.

3. God, thy God, will now re - store thee; He Him - self ap- pears thy Friend; All thy foes shall flee be - fore thee; Here their boasts and triumph end: Great de - liv-'rance Zi-on's King will sure - ly send, Great de - liv -'rance Zi - on's King will sure - ly send.

Guide Me, O Thou Great Jehovah.

Rev. Wm. Williams. J. P. Holbrook.

1. Guide me, O, Thou great Je - ho - vah, Pil - grim
2. O - pen now the crys - tal fount - ain, Whence the
3. When I tread the verge of Jor - dan, Bid my

thro' this bar - ren land; I am weak, but Thou art
heal - ing streams do flow; Let the fie - ry, cloud - y
anx - ious fears sub - side; Death of death, and hell's de-

f

might-y; Hold me with Thy pow'r-ful hand; Bread of heav-en,
pil - lar Lead me all my jour - ney thro'; Strong de-liv - 'rer,
struc-tion Land me safe on Ca-naan's side; Songs of prais - es,

Bread of heav - en, Feed me till I want no more.
Strong de - liv - 'rer, Be Thou still my strength and shield.
Songs of prais - es I will ev - er give to Thee.

O Thou in Whose Presence.

Swain.

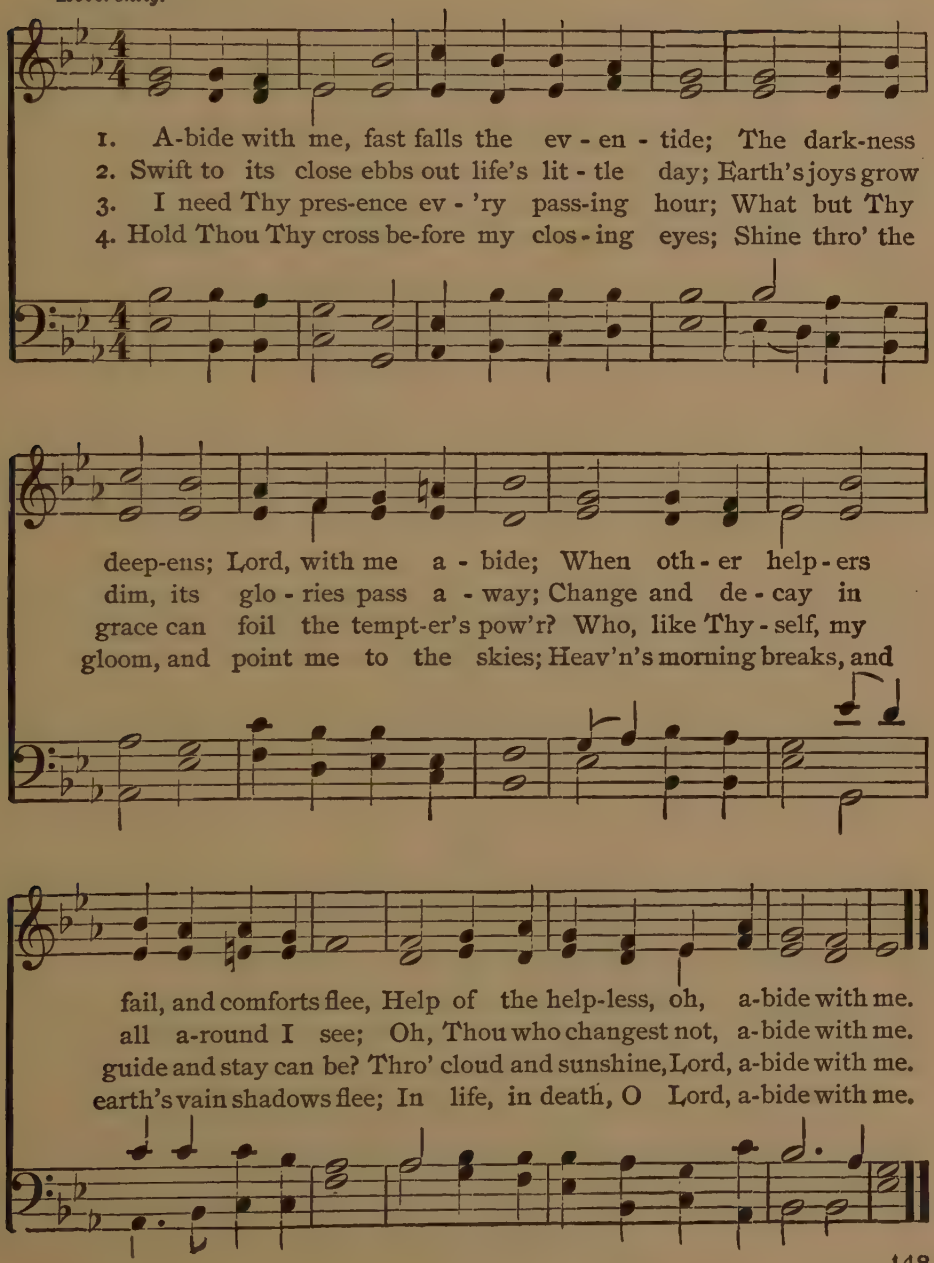
1. O Thou in whose pres - ence my soul takes de - light, On whom in af - flic-tion I call; My com-fort by day and my song in the night, My hope, my sal - va - tion, my all.
2. Where dost Thou at noon - tide re - sort with Thy sheep, To feed on the pastures of love? Say, why in the val - ley of death should I weep, Or a - lone in the wil - der - ness rove?
3. O why should I wan - der an a - lien from Thee, Or cry in the des - ert for bread? Thy foes will re - joice when my sor - rows they see, And smile at the tears I have shed.
4. Re - store, my dear Sav - ior, the light of Thy face, Thy soul - cheering fa - vor im-part; And let Thy sweet to-kens of par - don - ing grace Bring joy to my des - o - late heart.

Abide With Me.

H. F. Lyte.

Reverently.

W. H. Monk.



We Would See Jesus.

Ellen Ellis. F. Mendelssohn, arr.

1. We would see Je - sus— for the shadows lengthen A - cross this
2. We would see Je - sus— the great Rock-foundation, Where - on our
3. We would see Je - sus— oth - er lights are pal - ing, Which for long
4. We would see Je - sus— this is all we're need-ing, Strength, joy, and

lit - tle land-scape of our life; We would see Je - sus, our weak
feet were set with sov'reign grace; Not life, nor death, with all their
years we have re - joiced to see; The bless-ings of our pil-grim-
will - ing -ness come with the sight; We would see Je - sus, dy - ing,

faith to strengthen For the last wea - ri - ness—the fi - nal strife.
ag - i - ta - tion, Can thence re - move us, if we see His face.
age are fail - ing: We would not mourn them, for we go to Thee.
ris - en, plead-ing: Then wel-come, day! and farewell, mor-tal night!

Jerusalem the Golden.

Bernard of Clugny. 1151. Rev. Alex. Ewing.

1. Je - ru - sa-lem the golden! With milk and honey blest, Beneath thy contem-
2. They stand, those halls of Zion, All jubilant with song, And bright with many an
3. Thou hast no shore, fair ocean! Thou hast no time, bright day! Dear fountain of re-
4. O sweet and blessed country, The home of God's elect! O sweet and blessed

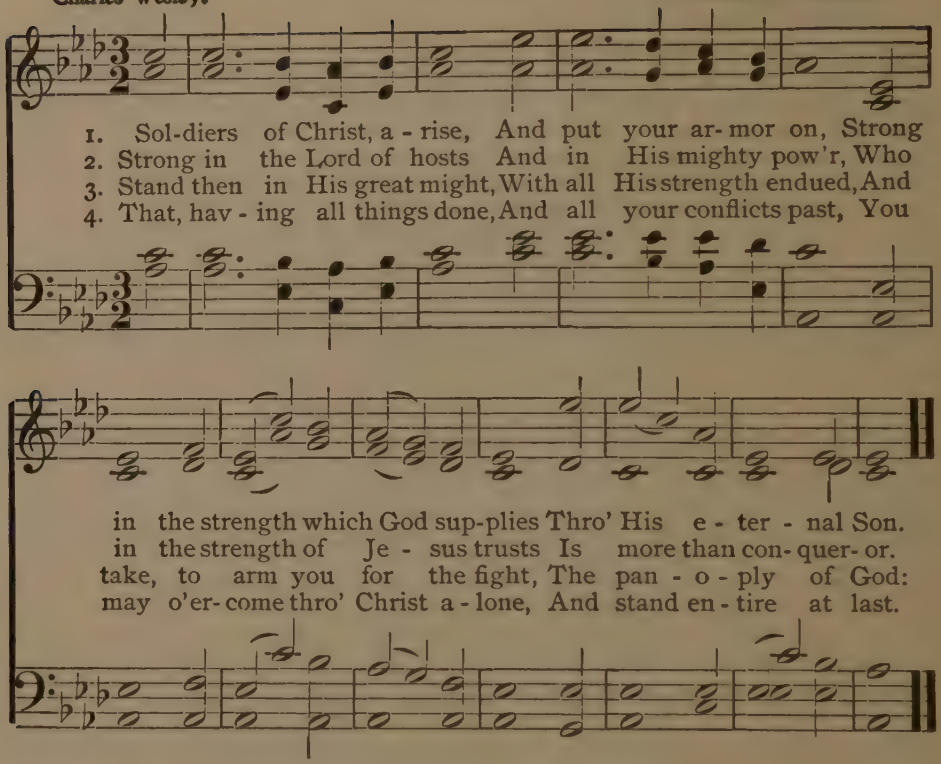
plation, Sink heart and voice oppress, I know not, oh, I know not What
an - gel, And all the martyr throng. The Prince is ev-er in them, The
fresh-ment To pilgrims far a - way! Up - on the Rock of a - ges They
coun-try, That eager hearts ex-pect! Je - sus, in mer-cy bring us To

p

joys await us there, What ra-dian-cy of glo-ry, What bliss beyond compare.
daylight is se-rene; The pastures of the bless-ed Are decked in glorious sheen.
raise thy holy tow'r; Thine is the victor's laurel, And thine the gold-en dow'r.
that dear land of rest: Who art, with God the Father, And Spirit, ever blest.

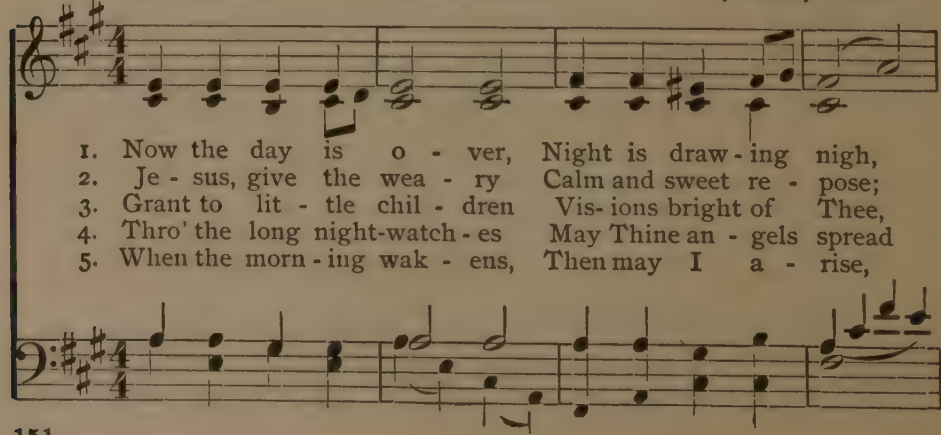
Leighton.

Charles Wesley. Greatorex Collection.

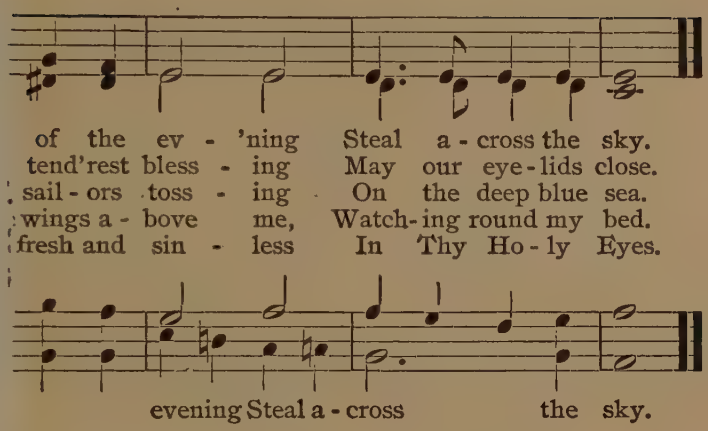


Now the Day is Over.

Rev. S. Baring-Gould. (EMMELAR.) J. Barnby. 1868.

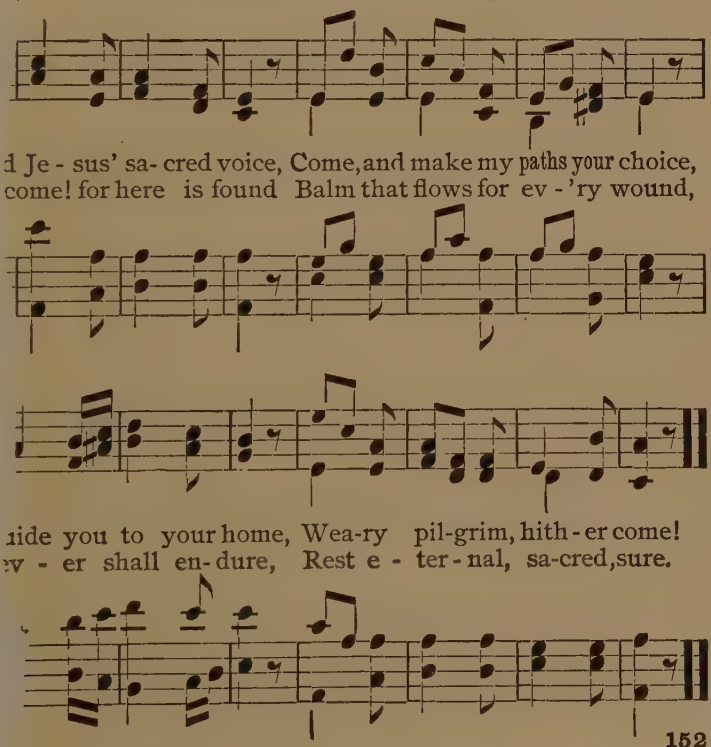


Now the Day is Over.



Horton.

S. Von Wartensee.



May we express our appreciation to you as the purchaser of a new Ford car. We would like you to know that this sale does not complete the transaction; our interest extends to seeing that you get full service from your car. We want you to be a completely satisfied Ford owner.

With reasonable care, your car should give

Lead, Kindly Light.

John H. Newman. 1833. Rev. J. B. Dykes.

1. Lead, kindly Light, a-mid th'encircling gloom, Lead Thou me on; The night is dark, and I am far from home, Lead Thou me on. Keep Thou my feet; I do not ask to see The dis - tant scene; one step e - nough for me.
2. I was not ev - er thus, nor pray'd that Thou Shouldst lead me on; I lov'd to choose and see my path; but now Lead Thou me on. I lov'd the gar - ish day; and, spite of fears, Pride ruled my will: re - mem - ber not past years.
3. So long Thy pow'r has blest me, sure it still Will lead me on O'er moor and fen, o'er crag and torrent, till The night is gone, And with the morn those an - gel fac - es smile, Which I have loved long since, and lost a - while.

p

cres.

Isaac Watts, 1709.

Joy to the World.

G. F. Handel. "Antioch."

1. Joy to the world, the Lord is come! Let earth receive her King; Let
2. Joy to the world, the Savior reigns, Let men their songs em-ploy; While
3. No more let sin and sor-row grow, Nor thorns in-fest the ground; He
4. He rules the world with truth and grace, And makes the nations prove The

ev - 'ry heart pre-pare Him room, And heav'n and nature sing, And
fields and floods—rocks, hills and plains Re-peat the sounding joy, Re-
comes to make His bless-ings flow Far as the curse is found, Far
glo - ries of His right-eous-ness, And wonders of His love, And

And heav'n and nature

heav'n and na-ture sing, And heav'n, and heav'n and na-ture sing.
peat the sounding joy, Re - peat, re - peat the sounding joy.
as the curse is found, For as, far as the curse is found.
won-ders of His love, And wonders, and won-ders of His love.
sing,

sing, And heav'n and na-ture sing,

Gloria Patri.

Glory be to the Father, and to the Son, And to the Ho - ly Ghost;
As it was in the beginning, is now, and ev-er shall be, World without end, A - men.

The Lord Is My Shepherd.

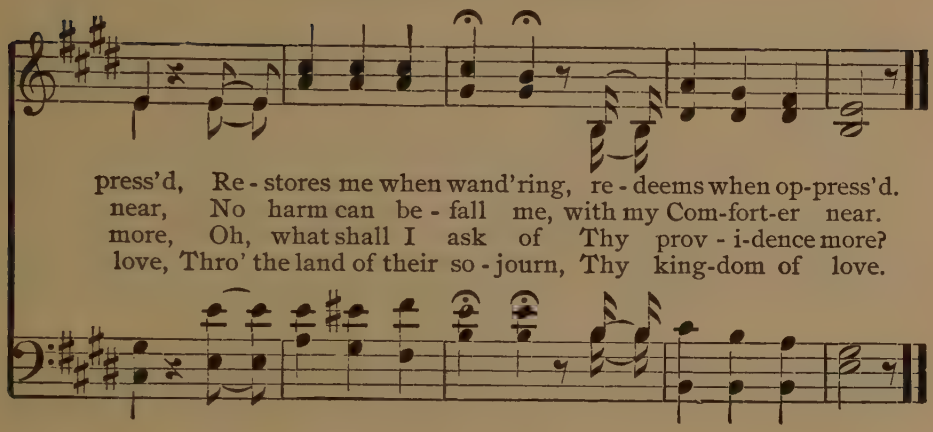
James Montgomery. Arr. from Koschat.

1. The Lord is my Shepherd; no want shall I know; I feed in green
2. Thro' the valley and shadow of death tho' I stray, Since Thou art my
3. In the midst of af-flic-tion my ta-ble is spread, With blessings un-
4. Let goodness and mer-cy, my boun-ti-ful God, Still fol-low my

pastures, safe-fold-ed I rest: He lead-eth my soul where the
guardian, no e-vil I fear: Thy rod shall de-fend me, Thy
meas-ured my cup runneth o'er: With oil and perfume Thou an-
foot-steps till I meet Thee a-bove; I seek by the pathway which my

still wa-ters flow, Re-stores me when wand'ring, redeems when op-
staff be my stay, No harm can be-fall me, with my Com-fort-er
oint-est my head, Oh, what shall I ask of Thy prov-i-dence
fore-fa-thers trod, Thro' the land of their so-journ, Thy king-dom of

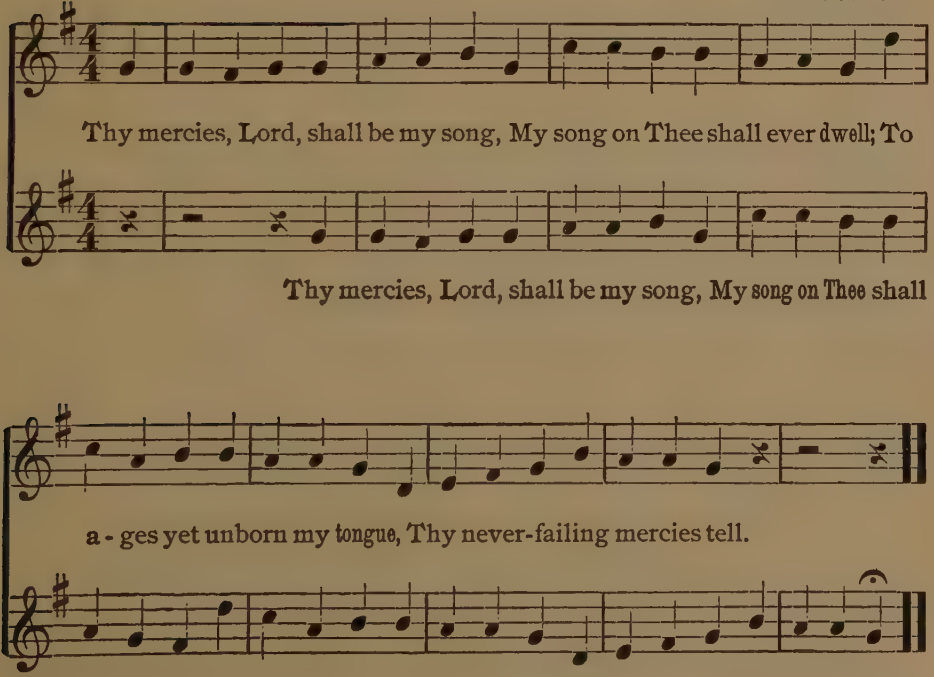
The Lord Is My Shepherd.



Thy Mercies, Lord.

(CANON.)

Tallis. 1560.



Blest be the Tie.

John Fawcett. H. G. Nageli.

1. Blest be the tie that binds Our hearts in Christ-ian love;
2. Be - fore our Fa-ther's throne, We pour our ar - dent pray'rs;
3. When we a - sun - der part, It gives us in - ward pain;

The fel - low-ship of kin-dred minds Is like to that a - bove.
Our fears, our hopes, our aims are one,—Our com-forts and our cares.
But we shall still be joined in heart, And hope to meet a - gain.

Thy Will be Done.

Charlotte Elliott. A. H. D. Troyte.

1. My God, my Father, while I stray Far from my home, on
2. If Thou shouldst call me to re - sign What most I prize,—it
3. If but my fainting heart be blest With Thy sweet Spirit

life's rough way, Oh, teach me from my heart to say, "Thy will be done!"
ne'er was mine; I only yield Thee what was Thine: "Thy will be done!"
for its guest, My God, to Thee I leave the rest: "Thy will be done!"

Passion Chorale.

From Sebastian Bach's "Passion Music."

1. O sa - cred Head! once wounded, With grief and shame weigh'd down;
2. What lan-guage shall I bor - row To thank Thee, dear-est Friend,
3. Be near me when I'm dy - ing, O, show Thy cross to me!

Now scorn-ful - ly sur - round - ed With thorns, Thy on - ly crown!
For this, Thy dy - ing sor - row, Thy pit - y with-out end?
And for my suc - cor fly - ing, Come, Lord, to set me free!

O sa - cred Head! what glo - ry, What bliss till now was Thine!
O, make me Thine for - ev - er; And, should I faint - ing be,
These eyes, new faith re - ceiv - ing, From Je - sus shall not move;

Yet, tho' de-spised and gor - y, I joy to call Thee mine.
Lord, let me nev - er, nev - er Out - live my love to Thee!
For he who dies be - liev - ing, Dies hap - py thro' Thy love.

Old Hundred.

(DOXOLOGY.)

Rev. Thomas Ken. L. Bourgeois.

Praise God from whom all blessings flow, Praise Him, all creatures here below;

Praise Him above, ye heav'nly host; Praise Father, Son and Ho-ly Ghost.

Deus Misereatur.

Barnby.

God be merciful *un*to | us and | bless us: and show us the light of His countenance, *and* be | merci·ful | unto | us;

That Thy *way* may be | known up·on | earth: Thy *sav*ing | health a - | mong all | nations.

Let the people *praise* | Thee, O | God: *yea*, let | all the | people | praise Thee.

O let the nations re*joice* | and be | glad: for Thou shalt judge the folk righteously, and *gov*ern the | nations· up | on·= | earth.

Let the people *praise* | Thee, O | God: *yea*, let | all the | people | praise Thee.

Then shall the *earth* bring | forth her | increase: and God, even our own *God*, shall | give·= | us His | blessing.

God shall | bless·= | us: and all the *ends* of the | world shall | fear·= | Him.

Glory be to the *Fa*ther, | and to the | Son: *and* | to the | Holy | Ghost.

As it was in the beginning, is *now*, and | ever | shall be: *world* without | end·= | A·= | men.

Suggestions for Teachers.

The Scale.

It is well known that teachers using the Tonic Sol-fa method have been able to do wonders in getting people in general, both children and adults, to read music at sight. The simplicity of the whole system has doubtless had much to do in producing these results; but the *leading principle* is that the pupil is led to *feel* the special character of each sound in the scale.

The problems in learning to read music are substantially the same whether the music be written on a staff, or written without the staff as in the Tonic Sol-fa system. The pupil must learn to recognize notes, and be able to *think* the tones represented by those notes before he can read music at sight. Experience proves that the real test in sight singing is to be able to think the correct tones immediately after seeing the notes. Success in this depends on thoroughly mastering the scale.

Each tone in the scale has characteristics peculiar to itself. It will add greatly to the interest and the effectiveness of the work to have the class recognize these characteristics, and express them by singing the tones.

Do is the foundation tone—the home tone. It is characterized by strength.

Re is full of promise, life, and courage. It is the optimistic tone.

Mi is quiet, soothing, and restful. It is the lullaby tone.

Fa is grand, awe inspiring, infinite. It is called the cathedral tone, or organ tone.

Sol is bright, rousing, triumphant.

La is plaintive, sad. It is called the weeping tone.

Si is sensitive, incomplete. It reaches up to Do.

It is an excellent scheme for scale drill to place pictures on the blackboard representing these different tones; then by pointing to the pictures have the pupils sing the corresponding tones:

A house may stand for the home note, Do.

A rainbow for Re.

A cradle for Mi.

A cathedral for Fa.

A trumpet for Sol.

A weeping willow for La.

A baby reaching up to its mother for Si.

In having pupils express the qualities of the different tones as they sing them, there is a fine opportunity to lead them into artistic singing. Take the syllable "Mi," for example: If a class merely think of its being a sound a step higher than Re, they may sing it with a lifeless "throaty" tone, wholly

devoid of musical feeling, but let them try to express sympathy for a suffering friend by singing that syllable, and at once they are transformed into a new class: The harsh tones are softened; the lifeless tones are vitalized; in short, noise has been supplanted by music.

There should also be a diagram of the major scale put on the board in the form of a ladder with the syllables Do, Re, Mi, etc., written on the rounds. A spirited drill in skips in the scale should be conducted from this for a few minutes at every session till great skill is acquired.

The following are some of the devices that may be used, the teacher indicating with the pointer the notes to be sung. Every exercise should end on Do. The prime mark after Do (Do′) indicates that upper Do is to be sung:

1. Do, Mi, Sol, Mi (three times).
2. Do′, Sol, Mi, Sol (three times).
3. Do, Fa, La, Fa (three times).
4. Do′, La, Fa, La (three times).
5. Do, Mi, Sol, Mi, Do, Fa, La, Fa (three times).
6. Do′, Sol, Mi, Sol, Do′, La, Fa, La (three times).
7. Do, Re, Do, Mi, Do, Fa, Do, Sol, Do, La, Do, Si, Do′, Do.
8. Do′, Si, Do′, La Do′, Sol, Do′, Fa, Do′, Mi, Do′, Re, Do′, Do.
9. Do, Re, Do, Re, Mi, Re, Mi, Fa, Mi, Fa, Sol, Fa, Sol, La, Sol, La, Si, La, Si, Do′.
10. Do′, La, Si, Do′, Sol, La, Si, Fa, Sol, La, Mi, Fa, Sol, Re, Mi, Fa, Do, etc., etc.

Another device for giving variety to scale drill is to place the numbers 1, 2, 3, 4, 5, 6, 7, 8, on the board without regard to order; point to the numbers and have pupils sing the corresponding tones.

Singing familiar tunes from memory, using the syllables Do, Re, Mi, etc., makes an interesting diversion occasionally, and affords the finest kind of practice.

Time.

There are various means used for cultivating the sense of rhythm. Small children will generally learn rhythm wholly by imitation. For older children and adults probably the most effective method is to beat time with the hand. The principle aim in beating time is to get the accents in the right place. When this is accomplished we should stop beating time, and go on into the more delicate phases of rhythm.

In beating time with the hand, there are but three different movemets to learn, namely;—"Down, up," for double time; "down, left, up," for triple time; and "down, left, right, up," for quadruple time. In learning a song in $\frac{6}{8}$ time it is well to beat down, left, up; down, left, up—six beats for each

measure –at first, but later, especially if the movement is quick, there should be but two beats in a measure.

Exercises like the following are useful in overcoming a sort of slugishness that is sometimes to be dealt with in classes, and in securing an easy, tripping movement.

In $\frac{2}{4}$ time written in quarter notes and eighth notes use these words: For ♩ ♩ say the word "master;" for ♪ ♪ ♪ ♪, "lady teacher;" for ♩ ♪♪, "girl pupil;" for ♪♪♩, "holiday;" for ♩ 𝄾, "school." At first the group of notes may be placed on the board, the teacher pointing to the notes, the class giving the corresponding words. Afterwards exercises and songs in $\frac{2}{4}$ time in the book may be used. The corresponding words are to be spoken, not sung.

Black-Board Exercises.

It is not enough merely to *understand* the elements of music; the student must be thoroughly familiar with them. To this end black-board exercises are used. When the school is large, or the black-board space inadequate, it is well to have a section of the class go to the board, the others doing the same work on paper. There should be a time limit to the exercises. Time enough should be given for pupils to write out the exercises, but not to stop and think. This series should be known well enough so that they can be written out without any hesitation. Older pupils, generally, will find no difficulty in writing these exercises in the time suggested if they are thoroughly familiar with them. At first, of course, more time should be given.

1. Write the notes and rests (30 seconds).
2. Diagram the major scale and locate the syllables Do, Re, Mi, etc. (30 seconds).
3. Write the key letters for the fifteen keys in the form of a circle, placing C at the top (30 seconds).
4. Write the seven sharps on the soprano staff as they are arranged in the signature of C sharp, and the seven flats as they are arranged in the signature of C flat (30 seconds).
5. Diagram the bass, and the soprano staff, connecting them with middle C, and write the letters on the lines and spaces including the second added line above the soprano staff and the second added line below the bass staff (60 seconds).
6. Diagram an octave of the keyboard (60 seconds).

Use of the Pitch Pipe.

To find the pitch for Do in the different keys by the use of a "C" pitch pipe, the following scheme is used:

To find Do in the key of G, call the pitch pipe tone Do, sing down to Sol, call that Do.

To find Do in the key of D, call the pitch pipe tone Do, sing down to Re, call that Do.

To find Do in the key of A, call the pitch pipe tone Do, sing down to La, call that Do.

To find Do in the key of E, call the pitch pipe tone Do, sing down to Mi, call that Do.

To find Do in the key of B, call the pitch pipe tone Do, sing down to Si, call that Do; or find A, call that Do, go up to Re.

To find Do in the key of F, call the pitch pipe tone Sol, sing down to Do.

To find Do in the key of B flat, call the pitch pipe tone Re, sing down to Do.

To find Do in the key of E flat, call the pitch pipe tone La, sing down to Do.

To find Do in the key of A flat, call the pitch pipe tone Mi, sing down to Do.

To find Do in the key of D flat, call the pitch pipe tone Si, sing down to Do; or find B flat, call that La, go up to Do.

To find G flat, find A flat; call that Re, go down to Do.

Additional Exercises.

1. Copying music is good practice for beginners; transposing it into different keys, for more advanced pupils.

2. Writing from memory the music to familiar tunes is excellent drill.

3. Exercises in which the teacher plays or sings short, simple, melodies for pupils to write are among the best.

4. Writing minor scales and chromatic scales on the staff in the different keys is good work for written tests in the elements of music.

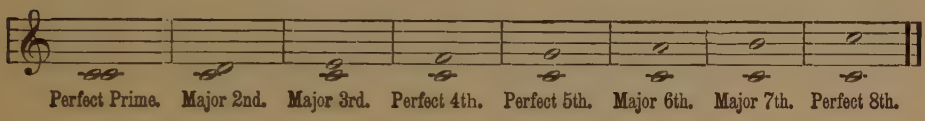
5. Another good test for advanced students, is to tell what position a given letter occupies in the different keys, thus:

E♭	is	Do	in	the	key	of	E♭.
"	"	Re	"	"	"	"	D♭.
"	"	Mi	"	"	"	"	C♭.
"	"	Fa	"	"	"	"	B♭.
"	"	Sol	"	"	"	"	A♭.
"	"	La	"	"	"	"	G♭.
"	"	Si	"	"	"	"	— (no key.)

Substitute other letters for E♭. Students should be given some time to think in this exercise.

7. The special names for the tones of the scale may be learned. Do is called TONIC; Re, SUPERTONIC; Mi, MEDIANT; Fa, SUB-DOMINANT; SOL, DOMINANT; La, SUB-MEDIANT; and Si, LEADING TONE.

7. It is well for advanced students to know the names of the intervals. First learn the major and the perfect intervals.



When these are thoroughly fixed in the mind, the others will not be difficult.

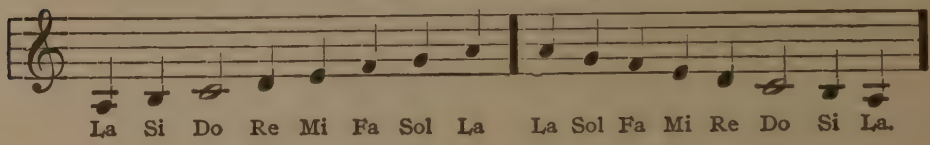
The following table shows all the intervals within the octave, using C for the lower note. These should also be written on the staff. By substituting other letters for C in this table, good material for written tests can be obtained.

From C to	C	is a Perfect Prime.
	C♯	" an Augmented Prime.
	D♭	" a Minor 2nd.
	D	" " Major 2nd.
	D♯	" an Augmented 2nd.
	E♭♭	" a Diminished 3rd.
	E♭	" " Minor 3rd.
	E	" " Major 3rd.
	F♭	" " Diminished 4th.
	F	" " Perfect 4th.
	F♯	" " Augmented 4th.
	G♭	" " Diminished 5th.
	G	" " Perfect 5th.
	G♯	" " Augmented 5th.
	A♭	" " Minor 6th.
	A	" " Major 6th.
	A♯	" " Augmented 6th.
	B♭♭	" " Diminished 7th.
	B♭	" " Minor 7th.
	B	" " Major 7th.
	C♭	" " Diminished 8th.
	C	" " Perfect 8th.
	C♯	" " Augmented 8th.

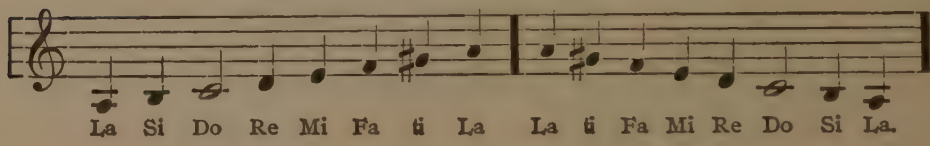
Minor Scales.

On page 12 is a diagram of a major scale and its relative minor (harmonic form). Below are given the three different forms of the minor scale ascending and descending.

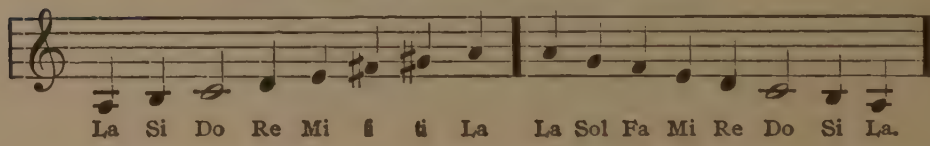
A Minor (original form), Relative to C Major.



A Minor (harmonic form), Relative to C Major.



A Minor (Melodic form), Relative to C Major.

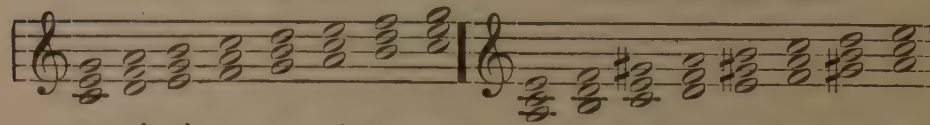


The *original*, or *normal* minor scale fails to satisfy the modern ear because the upper interval is a whole step; it has no leading tone. The *harmonic* scale is the result of an attempt to remedy the defect in the *original* by raising Sol a half step. This supplies the leading tone, but it leaves an interval of a step and a half in the scale. The *melodic* scale obviates this difficulty by raising Fa a half step. As the leading tone is not needed in descending, the melodic form of the minor scale in descending is the same as the original.

Chords.

A common chord, or triad, consists of three tones. Considering the fundamental as 1, the others are always 3 and 5. There are four kinds of triads: major, minor, diminished, and augmented. Any tone of the major or the minor scale may be used as the fundamental tone of a triad, as:

Chords in the Major Scale. **Chords in the Minor Scale.**



ma. mi. mi. ma. ma. mi. dim. ma. mi. dim. aug. mi. ma. ma. dim. mi.

Hints on Singing Songs.

1. *Be careful not to let the children sing too loud.*

2. There is much more danger in having children sing too low than too high. Small children's voices are naturally high.

3. Always sing in good time.

4. There is danger of attempting to learn too many songs and not singing any of them well. Singing cheap music induces this habit.

5. In prolonging tones, vowels only should be sung; *e. g.*, if the word "here" is to be prolonged, the "e," not the "r," should be held.

6. In chorus singing of any kind it is very important that all sing together. Tones should be attacked and left at exactly the same instant.

7. If a piano or an organ is available it should be used quite generally in the singing of songs, and occasionally in the note-reading exercises. If there is no instrument in the room, the teacher should take special care to have the school sing in true pitch.

8. Do not sing too long at one time. Both children and adults should always stop singing before they are tired.

9. Almost every pupil can learn to sing with a fairly musical voice if the conditions are favorable. A little encouragement is often very helpful to beginners.

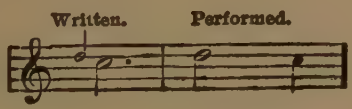
10. The teacher should aim always to have the pupils sing with good, clear, musical tones, in good time and with good expression. To form good habits in music is of much more importance to students than to learn facts about music, or even to read it at sight.

Definitions.

ACCENT is the stress or emphasis regularly recurring on certain tones in each measure.

An ACCIDENTAL is a chromatic sign occurring not in the signature but before a particular note.

An APPOGGIATURA is a grace note written before an essential note, usually one degree above or below it. It borrows its time from the principal note.



A BAR is a vertical line used to divide the staff into measures.

A DOUBLE BAR is a sign indicating the end of a piece of music.

A CLEF is a character used to determine the position and pitch of the degrees of the staff.

a. The treble or G clef locates G on the second line of the staff.

b. The bass or F clef locates F on the fourth line of the staff.

c. The tenor or C clef locates middle C on the third space of the staff.

CHROMATIC SIGN is a general name applied to sharps, flats, naturals, double sharps, and double flats.

A DEGREE is a line or space of the staff.

A DOT placed after a note or rest adds to it one half its value.

A FLAT (♭) is a character which, when placed upon a degree of the staff, indicates a pitch a half step lower than would be indicated by that degree without the flat.

A DOUBLE FLAT (♭♭) is a character which, when placed upon a degree of the staff, indicates a pitch a step lower than would be indicated without any flat.

A GRACE NOTE is a note of embellishment, usually of smaller comparative size.

The HOLD (𝄐) over a note or rest prolongs it at the option of the leader.

An INTERVAL is the relation between two tones of the scale with regard to pitch.

A KEY is a family of tones bearing a close relation to each other, and particularly to the principal note called the key note.

The KEY NOTE is the note upon which the scale begins and ends, and from which the key is named.

A MEASURE is a group of accented and unaccented beats recurring regularly.

A METRONOME is a double pendulum, weighted below, which is used for measuring time in music.

METRONOME MARK (♩= 120) is a mark set at the head of a piece of music to indicate the tempo; *e.g.*, M. M. (Maelzel's Metronome) = 120 indicates 120 quarter notes to the minute.

MODULATE means to pass from one key into another.

A NATURAL (♮) is a character which, when placed upon a degree, destroys the effect of all sharps or flats which have previously occured on that degree.

A NOTE is a character used to represent the pitch and relative length of a tone.

An OCTAVE is an interval containing five steps and two half steps; the interval between one and eight of the scale.

OPUS means work. It is used by composers in numbering their works in the order of their composition.

PITCH is the highness or lowness of a tone.

RELATIVE KEYS are the major and minor keys which have the same signature.

REPEAT MARKS are dots placed on the staff to indicate that the portion of music between them is to be repeated.

RHYTHM is the "systematic grouping of notes with regard to duration."

A SCALE is a series of tones ascending or descending by degrees according to a specified order.

a. A DIATONIC SCALE is a scale which progresses generally by steps and half steps from any given tone to its octave. *Its degrees must be named in alphabetical order.*

b. A CHROMATIC SCALE is a scale which progresses by half steps from any given tone to its octave.

c. A MINOR SCALE is a scale beginning on the syllable "La," and extending throughout the octave.

A SCORE is all the voice parts arranged in parallel staffs.

A SHARP (♯) is a character which, when placed upon a degree of the staff, indicates a pitch a half step higher than would be indicated by that degree without the sharp.

A DOUBLE SHARP (×) is a character which, when placed upon a degree of the staff, indicates a pitch a step higher than would be indicated without any sharp.

A SIGNATURE is the sharps or flats, or the absence of them, at the beginning of a piece of music to show what key it is in.

A SLUR (⌒) is used to connect two or more notes on different degrees of the staff.

The STAFF (pl. staffs or staves) is a collection of five horizontal, parallel lines and the spaces that belong to them.

A STEP is the distance from any tone to the next available tone but one.

a. A HALF STEP is the distance from any tone to the next available tone.

A TIE (⌒) is used to connect two notes on the same degree of the staff. They are sung as one note.

A TONE is a sound that has a definite pitch.

TRANSPOSE means to perform a piece of music in a different key from that in which it is written.

A—In, at, to, according to, for.
Accelerando, (ät'-tshĕl-ā-rän'-do). Gradually quickening the movement.
Adagio, (ä-dä'-jē-o). Slow.
Ad libitum, (ăd-lĭb'ĭ-tŭm). At pleasure.
Agitato, (ä'jĭ-tä'-tō). Agitated.
Alla, (äl'-lä). Like, in the style of.
Allegretto, (äl'-'ĕ-grĕt'-to). Somewhat quick.
Allegro, (äl-lā'-grō). Quick, lively.
Andante, (än-dän'-tē). Moderately quick movement.
Andantino, (än'-dän-tee'-nō). A little slower than *Andante*, sometimes the reverse.
Animato, (än'-ē-mä'-tō). With spirit.
Brio, (bri'o). Fire.
Calando, (kä-län'-dō). Diminishing the tone.
Cantabile, (kän-tä'-bē-lā). Singing, melodious.
Con, with.
Crescendo, (krĕ-shĕn'-dō). (<) Increasing in tone-volume.
Da Capo (D.C.), (dä-cä'-po). Repeat from the beginning.
Dal segno (D.S.) or (𝄋), däl-sān'-yō. From the sign.
Diminuendo, (dē-mē'-noo-ān'-do), (>). Diminishing in tone-volume.
Dolce, (dōl'-tshĕ). Sweetly.
E, and.
Energico, with Energy.
Espressivo, (ĕs'-prās-sē'-vō). With expression.
Fine, (fē'-nĕ). End.
Forte (f), (fōr'tĕ). Loud.
Fortissimo (ff), (fōr-tĕs'-sē-mō). Very loud.
Forza, (fôr'-tsä). Power, force.
Fuoco, (foo-o'-co). Fire.
Grazia, (grä'-tsē-ä). Grace.
Grazioso, (grä'-tsē-ō'-sō). Graceful.
Grave, (grä'-ve). Serious, very slow.
Larghetto, (lär-get'-tō). Slow and gentle.
Largo, (lär'-gō). Broad, very slow.
Legato, (lā-gä'-tō). Connected.
Lento, (lān'-tō). Slow.
Marcato, (mär-kä'-tō). Accented.
Marcia, march; *Alla marcia*, marchlike.
Meno mosso, Slower.
Mezzo (a), (māt'-tsō). Half.
Moderato, (mŏd-ĕ-rä'-tō). Moderate.
Molto, (mōl-tō). Much, very.
Morendo, (mō-rān'dō). Gradually dying away.
Moto, (mō-tō). Motion.
Non, (non). Not.
Pianissimo (pp), (pē-ān-ĭs'-ĭ-mō). Very soft.
Piano (p), (pē-ä'-nō). Soft.
Piu, (pē'-u). More; *Piu forte*, louder; *Piu mosso*, (mos'so). More rapid.
Presto, (prās'-tō). Very quick.
Primo, (prē'-mo). First, *Tempo primo*, in the original time (after an acceleration or retard).
Poco, (pō'-cō). Little; *Poco a poco*, little by little, gradually.
Poco cres, Slight crescendo.
Quasi, (kwā'-sī). As if, almost.
Rallentando (rall.), (räl'-ĕn-tän'do). Slower and softer gradually.
Ritardando (rit.). A gradual slackening of the time.
Ritenuto (riten.) (rē'-tā-nu'-tō). Holding back.
Secondo (a), (sē-kŏn'dō). Second.
Sforzando (>) (sfōr-tsän'-do). Accented.
Solo (pl. *soli*), To be sung or played by one voice or instrument.
Sostenuto, (sōs'-tā-nōō'tō). Sustained.
Staccato, (stak-kä'-tō). Distinct, separated.
Stringendo, (strēn-jĕn':dō). Hastening the time as to a climax.
Tempo, (tĕm'-pō). Time, movement, the motion.
Tenuto (ten.). Held, sustained.
Tranquillo. Tranquil.
Tutti, (tōōt'-tē). All, contrast with solo.
Vivace, (vē-vä'-tshĕ). Lively.
Voce. Voice.

Mental Effects and Manual Signs of Tones in Key.

NOTE.— The diagrams show the right hand as seen by pupils sitting in front of the teacher toward his left. The teacher makes his signs in front of his ribs, chest, face, and head, rising a little as the tones go up, and falling as they go down.

LA
The *plaintive* or *weeping* tone.

SI (or TI)
The *sensitive* or *leading* tone.

FA
The *awe-inspiring* or *infinite* tone.

SOL
The *bright* or *triumphant* tone.

DO
The *strong* or *firm* tone.

RE
The *rousing or hopeful* tone.

MI
The *calm* or *soothing* tone.

NOTE.— These descriptions of mental effect are only true of the tones of the scale when sung slowly, and when the ear is filled with the key.

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